

Design

MARCH-APRIL/58

THE MAGAZINE OF CREATIVE ART



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What's on your mind?



a column of ideas and information for the art teacher

SOME PLAIN TALK ON "MODERN ART" AND ITS APPRECIATION BY TODAY'S TEACHER

Perhaps the greatest handicap to proper development of art in our country today is the fact that too many of our own educators have one track minds. There is nothing more discouraging than to have conflicting opinions on the merits and even basic understandings of contemporary art, within the same department at your school. The dependancy on cliché opinions and edicts from on high in your school system is an unending source of frustration to the creative individual, whether it be a young student or an enthusiastic teacher. Perhaps it could best be labeled the battle between inventive application and sterile satisfaction with the status quo. Often I have to ask myself as a teacher—why do many people in authoritative positions hinder progress by basing examinations and teacher advancement on the aspiring educator's ability to memorize facts, rather than on that person's innate ability in teaching and practicing creative art? How can young students be encouraged to explore new horizons if the teacher is afraid to do the same?

Within my own years of teaching art, and often against the tide of well-meaning, but unimaginative forces which would have every teacher act like every other teacher, I have seen my classroom experiments proven out as sound and fasible adjuncts to progress. The freedom of expression that my students pursued have led to some interesting ideas in art—and then, a year or two later, these same avenues have been trod by the practical business world. A game, a toy, a window display—whatever proves interestingly different and has received the plaudits of the professionals—these things stem from earlier freedom to experiment, to find dissatisfaction with doing things just like everybody else does them. Growth comes only with maturing ability, and ability cannot mature if we must slavishly follow yesterday. A student—and a teacher whose job it is to guide that student—can never mature if all his training is of a negative nature. Being told you can't try something different is putting blinders on progress. And today, many an educator becomes a "safe" vegetable, content to bask in the hothouse and be fed a bland mixture of philosophic cliché. Thus, our schools follow the "middle course"—lip service to progress, while treading lightly on anything but the traditional garden path. Everything bold or experimental is labeled: "Modern Art." Understanding that "modern" is only a coined word which really means "contemporary" comes hard to some. "Modern art" is therefore completely misunderstood and seldom will an educator want to strike out and really find the verities in this ever-changing thing called art. Just as the term "psychiatry" connotes an affiliation with insanity, so too does the stock phrase "modern art" mean to too many a lunatic fringe. Nothing could be more damaging to progress than to close one's eyes and mind to the artist who wants to see nature with

continued on page 142

Art EDUCATION

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Palette Notes . . .

by MICHAEL M. ENGEL

CANDID CAMERA ARTIST: Joseph Wright, while serving in George Washington's official household, hid in a pew at St. Paul's Church while the President was attending services, and made candid pencil sketches, from which he then created a fine oil painting. A few years later, Wright turned from portraiture of this type to designing the first coins issued by our infant U.S. Mint.

MORGAN THE MAGNIFICENT: During his lifetime, J. P. Morgan, financial wizard, was an avid art collector. He once nearly startled an art dealer out of his wits by strolling into his gallery, looking around and then murmuring: "I'll take it." The dealer was bewildered and asked: "You'll take what, Mr. Morgan?" To which J.P. replied: "Everything in the place."

PEACE, IT'S WONDERFUL: Jacques Courtois started his art career as a specialist in depicting great battle scenes. He closed his days as a Jesuit brother, dedicated to universal peace.

IT'S THE PRINCIPAL THAT COUNTS: James McNeill Whistler, a firebrand in the art world, once sued critic, John Ruskin, for libel, demanding \$5,000 for his damaged reputation. He was awarded one cent damages and wore the coin on his watch chain with great pride. His feuds with Ruskin were notorious. At one time, on seeing Ruskin about to touch a just-completed painting, Whistler shrieked: "Watch out—that paint's still wet!" To which Ruskin blithely replied: "That's all right, I have my gloves on."

WHAT'S IN A NAME DEPT.: Revered as a great master, Renaissance artist Masaccio won that name because of his constant difficulty in handling his personal affairs. Its Italian meaning is "Clumsy Tom." (Masaccio's real name was Tomaso, but history has long forgotten that fact.)

THE MIDAS TOUCH: Benvenuto Cellini, history's most famous jewel-craftsman, once hired a model to pose as the centerpiece at a banquet, and covered him from head to foot with gold leaf. It was toxic and at the height of the feast the model dropped dead amidst the dessert.

QUICK CHANGE ARTIST: the world of portraiture lost one of its most talented artists when Samuel Findlay Morse turned from oil painting, shut himself up in a laboratory and invented the telegraph. Though today we know him as the father of modern communications, his paintings are among the most valuable in the field of American art. ▲

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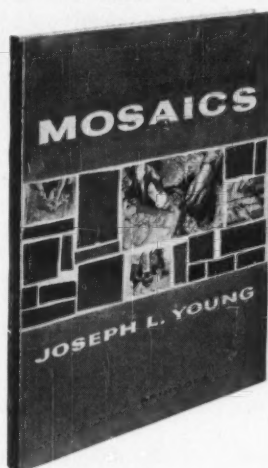
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"COURSE IN MAKING MOSAICS"

by Joseph L. Young

See feature article on page 157 this issue, based on contents of the book.

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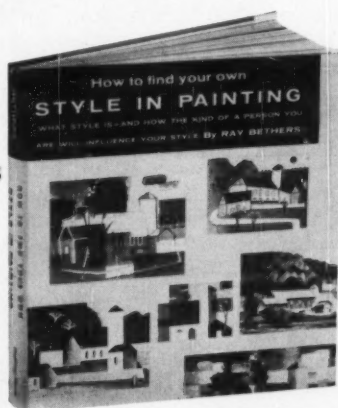
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(see article on page 154 this issue of Design)

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VOLUME 59, NO. 4

MARCH-APRIL/1958

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We (gasp) asked for it . . .

When this magazine arranged to run a competition among our readers to find a coverpiece for the May-June issue, we missed setting up an important appointment. We should have consulted a psychiatrist. Really, the response has been overwhelming. Where have all these usually inaudible artists been hiding? Day after day, ever since mid-January, the mailman has been staggering into the office with armloads of paintings and drawings. Now that the deadline has approached, he has switched to a handcart—one of those things they load baggage on at the railroad station.

We haven't made an accurate count—and may never—but when we gave up, there were over sixteen hundred entries in the storeroom. All we can say is we're glad someone had the idea of limiting the dimensions to a standard 18" x 18". As it is, we have eight piles of art that literally reach above our heads.

They will all be judged. The fifty best will then go to our final jury for selecting a coverpiece and runners-up. Anywhere from ten to perhaps twenty will be reproduced in the May-June issue.

Seriously, we are delighted with the response, even though it will cost us a small fortune to process. Our thanks to all entrants who obeyed the simple rules. If you enclosed proper postage, your art will eventually find its way home. We'll do this starting in May, and hope to finish the job—well, we don't know when.

The entries are unusually good, as a whole. It's going to be rather difficult to choose the best—and that can only be a matter of opinion. Fortunately, it will be expert opinion, for our jury consists of Adolf Dehn, Ben Shahn, Dong Kingman, Austin Briggs and Fletcher Martin, five of the most respected professionals in the business. We don't envy them their job, albeit much simpler than examining sixteen hundred or more pictures as our preliminary jury has almost now done.

We have received hundreds of paintings from young people whose ages must range between ten and perhaps twenty-five. A good proportion has originated from parochial schools and junior and senior public high schools. Another segment is from the college level and from art teachers. Few entries are from professionals, though many of our sponsored young artists completely fooled us by the caliber of their work, which we often mistook for that of mature artists. A small segment has been bad art or has ignored the theme or specifications.

We can't make everybody happy, of course. There can only be one coverpiece and a handful of runners-up. But if all those who entered the competition will continue their training, many excellent artists will find exciting years of creative work lie ahead. And to inspire these people has been the purpose of the contest. ▲

THIS MONTH'S COVERPIECE

We were standing around in the workroom of artist, Art Tanchon and noticed a transparent block of peer glass on a nearby table. A few jars of paint and some paper scraps had collected behind the block and their shapes appeared distorted through the glass. Strange and fanciful designs were the result. Art is a professional photographer, so we asked him to see what he could create thru the block. You'll see the results on our cover and in an unusual article that starts on page 160.

the creative art magazine



YESTERDAY it wasn't there. Today, he picks it up and wonders: *why did it grow like that?* The miracle of growth! Whether it's a "toadstool" that springs up overnight or a cancer cell that suddenly comes into being, we've a lot to learn about the whole beautiful process of orderly growth . . . and the dreadful, senseless growth that is cancer.

The cancer puzzle is tied up in growth—growth of body cells smaller than the periods on this page.

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Hastings House, Publisher

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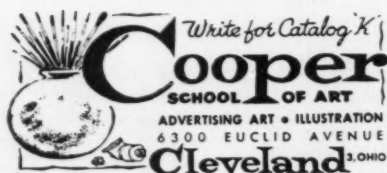
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WHAT'S ON YOUR MIND?

continued from page 135

fresh meanings. All contemporary art isn't good, but honest exploration should not be denounced. It is the basis of progress. Yesterday's experiments are today's new directions—and tomorrow's traditions.

In connection with the above, let me add a few words about what this particular art teacher is doing this semester. I have gone back, after a fruitless period of bending with the wind, to teaching basic principles thoroughly. Art appreciation is the foundation of my instructional guidance. I teach it first—not as an afterthought. My students are thus given open minds, rather than learning mechanically safe clichés. They can examine all forms of artistic expression and choose those in which they personally see merit, based on understanding. They respect the fact that they are learning more than mere self-expression with no thought of guidance and control, which it frankly seems to me is currently the sole objective of what we call progressive education. Complete freedom of expression contains its own seed of destruction in that the student, with little on which to base his opinions or direction, tends to wander aimlessly. If we can guide a student by first showing him all approaches and what lies behind them, he will be better equipped to express himself freely. Freedom of expression also means freedom of choice, and one cannot choose unless there are a number of possibilities from which to make a choice. ▲

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The artist interior designer and price

by MICHAEL GREER

DR. Samuel Johnson once wrote that any writer who didn't write for money was a blockhead. I don't happen to know whether Dr. Johnson was paid for writing this opinion, but I hope he was. I think he was right. Plumbers should plumb for money, archeologists should archeologize for money, and painters should paint for money, whether they paint barns, houses, or pictures. I'm all for everybody making money.

Making money is fun besides being good business. Maybe money can't make you happy, but it can make you comfortable while you're being unhappy. I'm so much in favor of money that I think interior designers ought to make money.

But there are ethnic groups not much older than the interior designers who seem to be much smarter at bringing in the loot. Take the advertising people. They get their sacred and inviolate cut of 15% or more anywhere they turn. A publication or a TV network would be committing suicide not to grant an advertising agency its discount without question.

I happened to buy—or should I say almost buy—a

Vlaminck the other day on which the discount was a nice round juicy 0%

The interior designer would sell more of the galleries' pictures if the galleries made it good business to sell their pictures. The same \$4,000 sunk in that Vlaminck, you know, could have bought a Directoire breakfront at a gross gain of a few hundred or so to the decorator.

Now, certainly no trained, ethical designer is going to talk his client into buying simply what makes the most money for the designer. But usually there is a latitude, a choice of several directions in which to invest the budget. And if there are several ways to create a beautiful, tasteful room within the limits of a client's taste and preference, the designer is unwise not to choose one which grants him his lawful markup. Lord & Taylor's markup is sacrosanct. So is the Fuller Brush Man's. James Gould Cozzens gets over a dollar for every copy of *By Love Possessed* that's sold, and Elvis Presley makes a cent on each and every copy of *Jailhouse Rock*. Why shouldn't the interior designer be assured of a similarly established and consistent markup or

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a practical look at the realities of pricing art,
taken by a man who does the buying

The Artists Equity Ass'n recently held a forum with the National Society of Interior Designers, based on the theme: "Art in Today's Interior Design." Michael Greer, a topflight professional, had this to say about the subject of obtaining artworks for home use.



article by ERNEST CALLENBACH

MAGNÉSIE DU MEANDRE
FRISE DU TEMPLE D'ARTEMIS, ÉPICOPHRYENE
MUSÉE GALLÉRIE, 1952

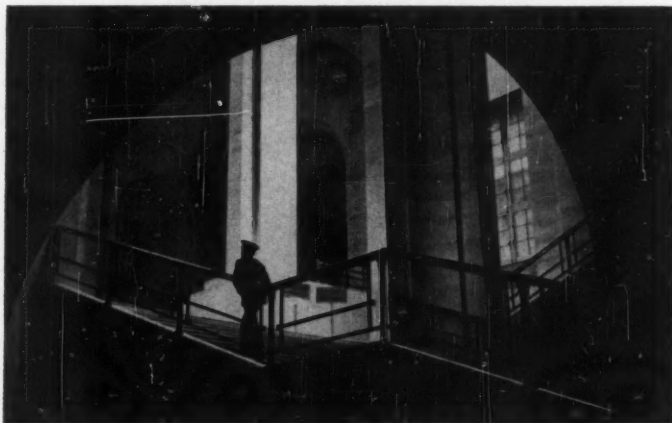
The trouble with museums...

TOO many people think they are the only ones who suffer Museum Fatigue. This is one of the secret shames to which we are all liable at times. Myself, I used to imagine it was a defect in my character. But now I know better.

Museum Fatigue being not only unpleasant but a cultural hazard, I have gone to some lengths to figure out what should be done about it. To clear the ground, then, it is not leg muscles, shoes, improper flooring, or subconscious resentments that cause museum fatigue. We will get no relief from roller-skates or moving-floor belts. The trouble is far simpler and far more devastating: museums just have *too many things*. Museum-going under present conditions is a totally unnatural act. It demands of us that we walk till we drop—and enjoy it; worse, it inculcates the pretence that we can absorb subtle and demanding works of art for hours on end, when even the hardest window-shopper, confronted with nothing more complex than underwear or bolt-ends, will stop for breaks, refreshment, and conversation.

Small wonder that people lured into museums for the first time in their lives develop a kind of artistic liver- engorgement; they have been stuffed mercilessly, like geese. And their malady is compounded by the oppressive atmosphere of many museums, generated by vast, ill-lit halls, endless unbroken floor space, and a heavy encrustation of gilt frames. Our museums look like so many train-stations, and people hurry through them with much the same grim determination.

I marvel at the quiet obstinacy of the millions who increasingly visit our museums, covering every foot of the most gigantic collections in a single afternoon. Yet who has suggested any other method of visiting such places? Where are the teachers who will show how it should be done? It was only through much suffering that I myself devised a reliable way to beat the system of Too Many Things. I glance at the floor plan near the entrance, then take a quick tour of the whole museum, leaving out the collections in which I have little interest. Having thus located a few of the things which are important to me in my particular state of mind that day, I go back to them and hang around a while, examining them at leisure, savor-



The Louvre . . . miles of corridors and steps. Built as a palace hundreds of years ago, it now must serve to exhibit and store over a million art objects.

ing them, appraising them, comparing them. And thus I absorb what I am capable of absorbing, in my own way and at my own speed. The next time I visit that museum I repeat my quick tour, finding new things I was not ready for earlier; or perhaps I just revisit those I previously enjoyed. And thus I get to know some of the works there intimately, as art must be known if it is to mean anything to us but snobbery and affectation. What is more, I do not suffer museum fatigue. I actually enjoy myself in museums, and come away refreshed in spirit.

Now I do not think that I assimilate art works any slower than most people. And consequently I suspect that museums need some revamping. A visit to a museum is not supposed to be an endurance race; it should be an esthetic experience. The business of the museum keeper should therefore be to provide display situations in which art works can be most intimately and powerfully experienced.

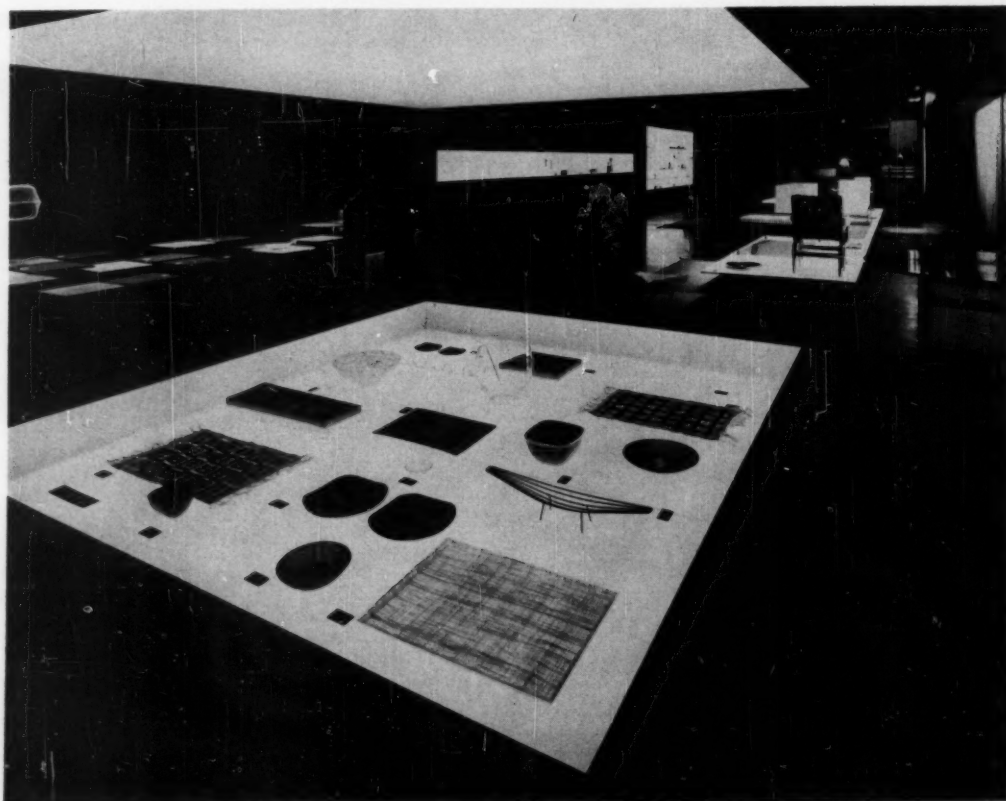
I would like museums by their layout to invite, not merely tolerate, the kind of loitering that I myself practice. A museum should be a comfortable, easy-going, even cozy place. People should take it easy in the neighborhood of works of art; they should have the chance to experience patiently the curious interactions between their senses and the works. There is a special interest in paintings seen in bars, restaurants and theater lounges, for example—what surprising things a relaxed atmosphere sometimes allows us to perceive, even in the dimmest light!

I would, of course, like to see almost every institution in our society take on some of the functions of museums. Why should not every restaurateur take as much pride in his paintings as in his rows of bottles and glasses? What is so holy about art that it must be confined to museums? We should have it everywhere: our offices and factories and homes should be filled with paintings and drawings and sculptures. How then could we help but enjoy it, lose our awe of it, learn to use it?

Then let the museums begin to teach us that art is pleasant. First, let them provide at least a few settings on the scale of ordinary life: not huge halls with forty-foot vaulted ceilings, but rooms that give the impression of ordinary size. These rooms should be ordinary in other ways: they should have natural light; they should have growing plants and familiar, useful furniture—chairs and benches and little tables with ashtrays on them. It should be possible to enter such a room, look around, and be confronted by not more than a half-dozen objects. It should be possible to sit down and contemplate these objects. It should be possible to buy a cup of coffee nearby; for different kinds of ingestion complement one another, and hunger does not sharpen the esthetic sense.

Second, the selection of works to be shown in these rooms (which we might call Simple Rooms, though their simplicity should be artful) should be revolutionized; the motto of the exhibit arranger should be: *Simplify* and

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discount or whatever you may call it? Young & Rubicam can count on its 15% plus 2% for cash from *The American Brewer* as well as *Vogue*.

Part of our difficulty is that we've been trained to regard artists as being a cut removed from the mundane world of business. We have a mental picture of artists living in garrets. They're wearing berets. They can barely scrape up enough cash to blow themselves to a glass of *vin ordinaire* at the Cafe de Flor every Bastille Day. They're both above money and below it. Few cut off their ears, but many resign themselves to posthumous fame, any likelihood of which often dies along with the artist.

The trouble with the world of art is bad merchandising. Is merchandising a shocking word to use in connection with art? Well, if every artist painting today were Picasso, it would be another matter. But only one painter is named Picasso. Where are the Van Goghs of yesteryear? By far the majority of other professional painters—and I mean the bread-and-butter painters for the average gallery—are in the \$100 or \$200 or \$500 or \$1000-a-picture class. Since their work isn't truly immortal, their paintings alone cannot "make" a room. The so-called "right" painting can help a room, of course. It can help by contributing theatre, a focal point of color, an off-beat accent, or just by filling up a blank space on the wall. But, since we aren't talking about the Mona Lisa, or View of Toledo, not one but several dozen available paintings may be the "right" painting. Or the "right" painting may turn out to be a mirror or a pair of sconces or a candelabrum.

To be more precise, the gallery and the artist would be doing a service to themselves to realize that they are selling a commodity, however otherworldly and pure their conception of art may be. Artists and galleries are in competition with each other as much as Macy's and Gimbels. Unless a painting can be sold at a profit, it is, in one sense, not a successful painting. And unless you grant the interior designer his share of the profit, he can and will buy from your competition.

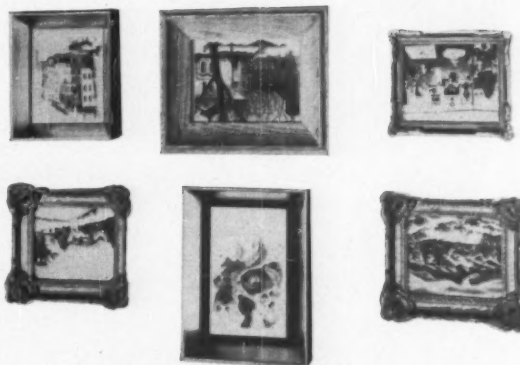
While we're at it, we might as well pop a couple of more fish in the pan to fry. Why does everyone shudder at the idea of commissioning a picture in order to fit a scheme? Why isn't it supposed to be cricket to order a picture? To say to an artist that you want a cerise picture or a chartreuse picture, or a picture that is 6 feet 3½ inches wide by 7 feet, 11 and 3⅞ths inches tall? Does it really bastardize art to commission art to order? Michelangelo, you know, had to work within the precise dimensions of the Sistine ceiling. And it wasn't just chance that Verdi's *Aida*, commissioned for the Cairo opera, was *not* all about Eve but all about Egypt. Neither ceiling nor opera suffered so's you could notice it. Why shouldn't we be able to say, "I'd like a Venus on the half-shell, please?"

And why can't artists paint some more vertical pictures? Interior designers *need* vertical pictures because rooms need vertical pictures. Vertical pictures give height, and in the beginning God created height and saw that it was good. It's as simple as that. Certainly it couldn't be true that artistic expression prefers to run horizontally instead of vertically. That would seem to be taking things lying down. Every time I see someone shrink from corrupting the integrity of an artist's expression, I think of all those portraits of rich women that look very little like the rich women.

continued on page 169



There are few Rembrandts . . .



plenty of contemporaries . . .



. . . for interior designs in good taste.

SPRING IS HERE . . . *almost*



FOR the creative artist of any age, Spring is where you find it. Outside, the rain may be falling and a blustery gale whipping still-naked trees, but there's magic in a rainbow pot of paint, bright crayons and temperas. Here's how to brighten your outlook the creative way.

Nature Turns the Trick

The canny craftsman seldom is at a loss as to how to best put nature's vast array of forms and objects to decorative use. Long before the first snow falls, he has begun to hoard bits of things like a squirrel. Seeds, nuts, leaves, twigs, burned-out light bulbs, milk cartons, egg crates—he's got them neatly put away and ready to come back to new life. What good are they? Well, let's take them out and get to work.

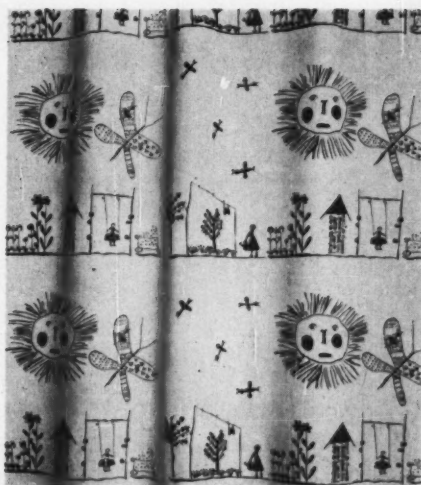
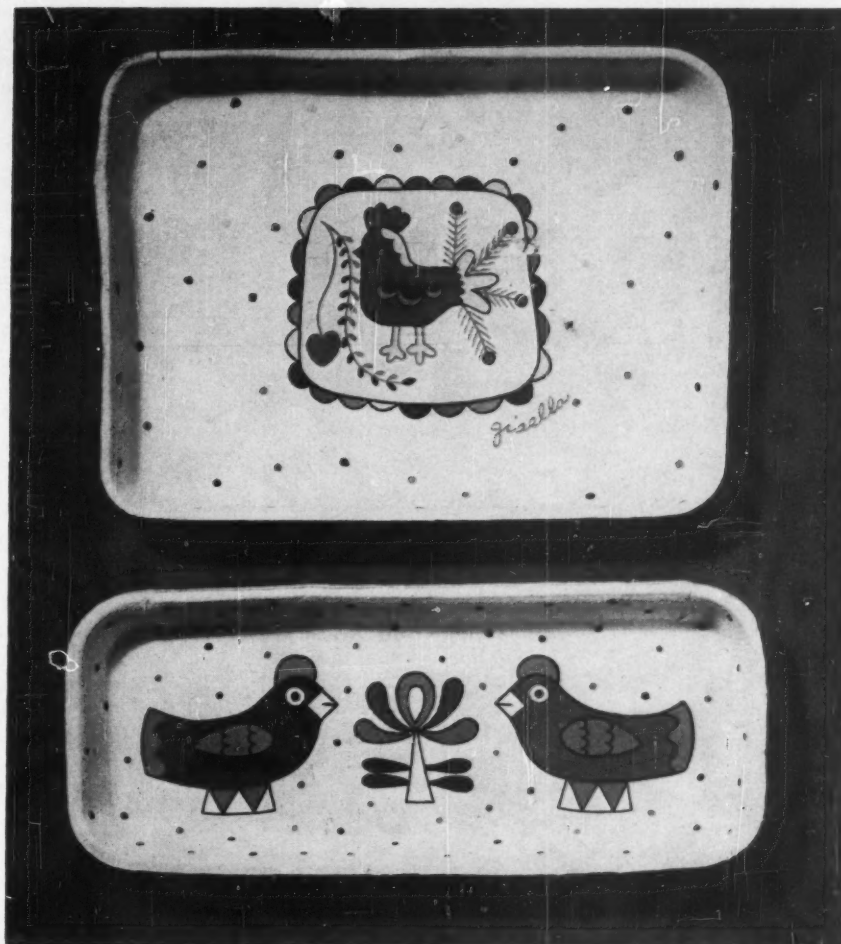
Seeds, pods and nuts: Take the milkweed. Its dried-out pod, fallen by the wayside until nature's "tomorrow", has a fascinating shape. What does it resemble? To children, it is a bird. The delicately shaped pod is the body, and the long, brittle stem is a handy holder or the feet of a crane, perhaps. Paste on a pair of bright cardboard wings, a button for a head, and the bird comes to life. Now paint the pod a solid hue



Glass jars to hold everything from candy to baby oil, decorated with a touch of Spring in oil based colors.

let the wind howl—it's always sunny when you have art

Tops of cardboard egg cartons make a fine canvas on which youngsters can paint gay motifs in temperas. Finished work can then be used as wall hanging or serving dish for party candies. Sketch is traced or drawn freehand onto carton, then bold and simple colors added. For permanency, a coating of clear shellac is suggested.



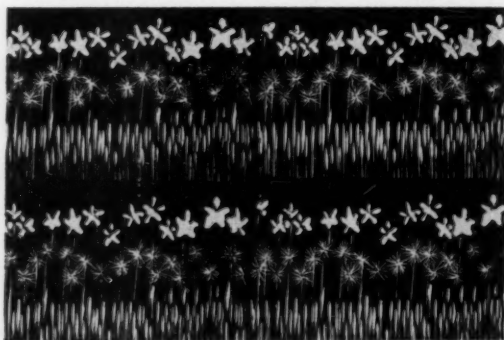
Eight year old Kathely Schaad designed this over-all textile pattern, inspired by memories of the past summer. It's a straightforward repeat whose airiness defies any thought of monotony. Sun, birds, butterflies, playground and flower garden tell the story.

Screen printed apron whose stencils are actually paper doilies fastened to printing screen. You may fashion many similar motifs in this manner without need for cutting your own stencils—gummed labels stars, seals, looseleaf reinforcements are some.





A stylized drapery design in leaves and acorns. Several stencils were made and the repeats widely spaced so that an appearance of freehand art was achieved. Prang textile colors were used.



Grass and flower forms are the motif for this block print, carved on linoleum. White portions are carved-out areas; uncarved parts are rolled with ink and then the paper or fabric placed below. Standing on block will print picture, or you can strike block with mallet.

by dipping it in tempera, then add a few lines of contrasting color for feathers. Your gay old bird can then be swung from the ceiling on a string, held by the stem or stuck in a pot of sand or cake of styrofoam.

Acorns: They make fine heads for tiny dolls. Just glue them atop a small stick, wire on a matchstick crosspiece (to serve as shoulders) and cover with a scrap fabric dress. Or, how about drilling a small hole through the nuts and stringing them together into a necklace or bracelet? Several different types of nuts and seeds can be wired together and a piece of green felt cut out with scissors to form a fernlike greenery background. Now you have a corsage that will delight any youngster's heart. Just pin it on "as is" or handpainted. You can also make animals of seeds and pods by combining them with colored pipe cleaners, which serve as arms and legs. (Next Christmas, hang these little fellows on the tree, or make a miniature Christmas tree by dipping a large pine cone in green paint and then sprinkling it with mica flakes.)

Leaves: Remember the way you used to press leaves in a book? Unfortunately, though they made excellent bookmarks, they also stained the pages and eventually dried so brittle that a touch crumbled them into powder. But—you can retain their autumn glory and subtle colors by preserving them beautifully under a thin coating of wax. To do this, simply place the leaves between two layers of household



Wavy fields of grain, flowers and rolling countryside provided theme for this detailed blockprint.

wax paper, add a plain sheet of paper on top and then put this sandwich atop your ironing board or any available tabletop. Set your iron at moderate heat and stroke it firmly on top several times. After about a half-minute, remove the flattened leaves and the job's over! You now have lovely leaf forms that will be sealed permanently with an invisible layer of wax and stay fresh for years to come.

Twigs: Next time you're out walking through the woods, look for interestingly shaped small branches and twigs. These can be dipped in a solution of liquid starch and then sprinkled with mica flakes, glass beads, metallic powder or sequins. Set them in a sand-filled flower pot and you've got an attractive accessory for your interior decorating ideas.

Light bulbs: Why toss them away? Dipped in a thinned down solution of Dek-All and then spattered with glitter, they make Christmas tree ornaments. (Or freehand decorate them with names, designs and stylized drawings for the same purpose.) You can also apply a ground coating of paint and, after it dries, add facial features to create an unusual doll or puppet head.

Milk and egg cartons. We're talking about the pressed cardboard and wax-covered varieties. The waxed milk container can be glued-coated, then heavily sprinkled with metallic glitter. A slit is cut near the top to make a savings bank. (Tip to car owners; an empty milk container makes a useful emergency flare when set afire. Keep a few in your

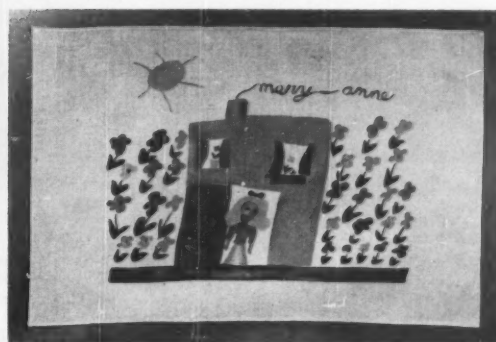


Flower vase with floral motif painted on in Dek-All, an oil base color. The watercolor sketch was rolled into a cylinder, inserted inside glass and taped in position. Coloring was then trace-applied outside and vase fired in kitchen oven for permanency.



A charming apron design created with silkscreens. The stencils are adhered to the printing frame, as described in article, one for each color. When printed, smart simplicity is the result.

A seven year old created this little scenic on a linen scrap, using textile colors. The linen was stretched taut and tacked down, then the art drawn directly onto it.



trunk for the purpose.)

Cardboard egg boxes can also be put to decorative use. The flat top section is an inexpensive "canvas" on which youngsters can paint pictures with oil base colors and crayons. Apply a coat of transparent lacquer over it for permanency. The lid edges make a good self-contained frame. Your extra paper plates make nice clock faces. Just cut out two clock hands and fasten to the center with a spreader pin. What to do with plain colored paper cups? Let your children decorate them with simple motifs and their names. Guaranteed to increase the milk consumption among small fry.

Glass blocks: Department stores usually stock the hollowed-out peer glass bricks. *Deck-All* decorated, they are useful bookends. Hollow blocks sometimes are available from the local building supplier. Fill them with layers of different-colored sands or glitter, or with vegetable-colored water. Placed in the sun, they will sparkle. Use them for small fish tanks. Several blocks in a row make a fine aquarium that will delight children. Or fill the glass block with melted and colored wax and run a string down the center to serve as a wick. Now you have a strikingly different candle!

Decorating on Glass: The best medium for this type

of work is an oil base color. For some effects you may prefer an opaque paint, but generally speaking, since glass itself is clear, we suggest using either a transparent or translucent color.

You can decorate candy jars, pill bottles, apothecary jars, candle holders, spice jars and drinking tumblers. A gay and springlike motif will lend itself to many areas of your home, and the obvious designs would be leaves, ferns, tree forms, stylized stars, sunbursts and raindrops. (When winter comes, add to these the symbols of snowflakes, evergreens, berries and cookie shapes.)

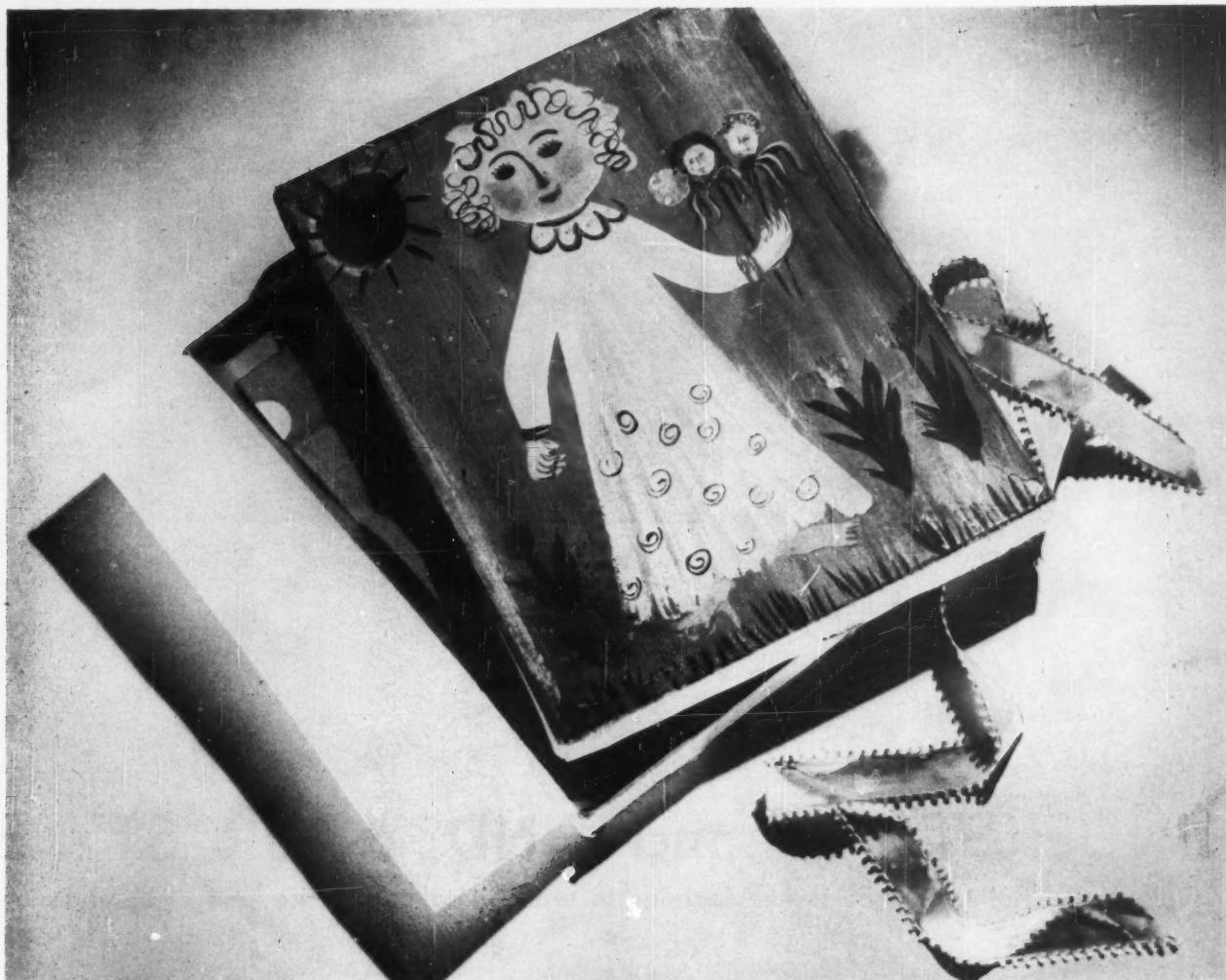
Your oil colors should be painted on the outside of the glass whenever it will be used to hold food-stuffs or liquids. The paints can be made more durable by firing in a moderate oven heat—about 300° F. for fifteen minutes or so. Decorated glass objects make fine party favors and holiday gifts. For shower gifts, why not create a set of cotton and baby oil jars, with appropriate motifs?

China painting: From the local five and dime store or restaurant supplier obtain inexpensive plates, cups and saucers, salt and pepper shakers, flower vases or other ceramic items. These should be blanks—that is to say, undecorated forms in white or light pastels. China decorating colors are available at

Tablecloth is screen printed in one color. Suggested hues: soft pastels like rust, tan, blue, grey or green, to complement the fresh flowers strewn between place settings. Used for Spring party.



Another floral motif screen printed onto linen, to serve as napkin, guest towel or table runner. Pastel hues were selected.



Gift box designed by youngster who applied motif directly onto cardboard container, using tempera colors.

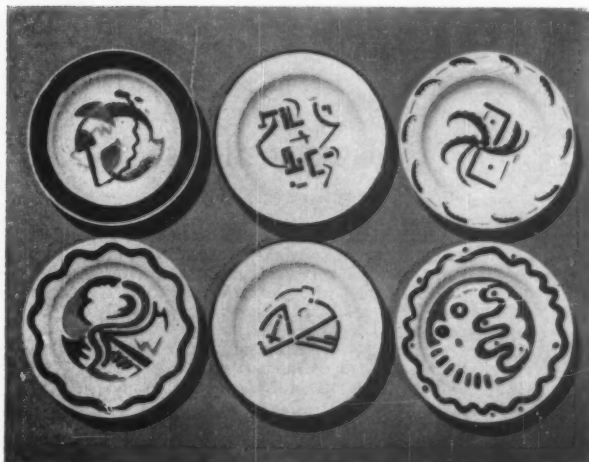
hobby shops and art suppliers, or use *Dek-All*. When the tableware is to contain food or liquids, once again be sure to fire the colors for permanency.

As an art class project, china painting offers a happy combination of designing challenge and functional utility. The designs should always be simple and bold and should *complement* the natural beauty of the ceramic shape rather than dominate it. The design motifs are first sketched actual size, then the tracing made onto the subject with carbon paper or drawn on with a china marking (*i.e.*, grease) pencil. Then work directly on the china piece with your oil base colors. When they dry, the pencil marks can either be wiped away with a damp cloth or, if the piece is fired at the proper heat, the carbon lines will vanish.

Decorating on fabric: Spring and summer designs translate wonderfully onto textiles, for most of na-

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Array of decorated plates, rendered by students at State Teachers College, Kutztown, Pa., under direction of Italo de Francesco. *Dek-All* was the medium. Plates must first be cleaned thoroughly, then painted and finally fired (300° F. for fifteen minutes in oven) to insure permanency. When fired, plates may be used for eating purposes.





This is the photograph which serves as motif guide for the examples shown on the following pages. Left, a brush and ink preliminary sketch by Dong Kingman.

UNDERSTAND and FIND YOUR STYLE

developing a painter's style is like learning to walk—it takes practice and comprehension

YOUR painting style will eventually depend on two things, your knowledge of painting and the kind of person you really are.

To begin, let us consider style in walking. You may not remember your first steps in learning to walk (but you did learn) and these first steps must have been unsteady and uncertain. But with practice you gained control and walked with confidence, putting one foot after the other without thinking. At that moment you had achieved a style, your own style of walking.

by **RAY BETHERS**

highlights specially adapted from a new book, "How To Find Your Style in Painting" (Hastings House, \$3.50) by Ray Bethers. Mr. Bethers will shortly complete another volume on visual communications entitled: "Art Always Changes", which is an educator's guide to the analysis of modern painting. This will be released in May by the same publisher.

From then on, your friends recognized you easily from the way you walked, and even the cadence of your footsteps had an individuality all its own.

Later, if you were in the army, you learned still another style, an additional style of walking. In other words, your individual style became part of a general style reflecting the times you lived in.

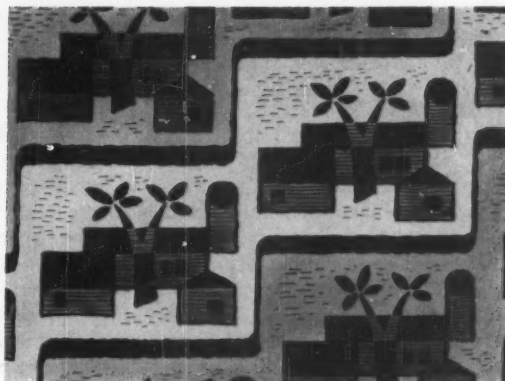
And so it is in painting. Individual styles become part of general styles, all reflecting a particular period.

Now, what about your painting style as influenced by the kind of person you are? If you are naturally timid, you may begin to paint in small and hesitant brush strokes, and perhaps your color would be pale and without contrast, confined to a canvas far too small.

On the other hand, if you are a large person given to making sweeping gestures as you talk, your beginning painting will probably be done in over-bold brush strokes, with clashing colors on canvases larger than you can adequately control.

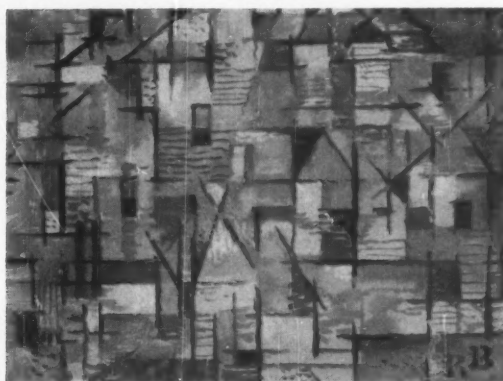
It might seem from the above that, if either description applies to you, I am advising a change of character, in order to improve your painting style. But that is not my intention, for rather than asking for a change in character I am suggesting that you learn more about painting, in order to express your present character clearly and well. One way to do this is to study the paintings of others, and in so doing you will naturally concentrate on the ones you

A geometric pattern based on shapes found in the photograph. Like all patterns, it lies flat and is meant as a decoration only. The repeat motif is adaptable for designs on wallpaper, fabrics and similar materials, but not as a painting. In this latter case, the pattern would be much freer.



EXPRESSIONISM is less a "school" of painting than an attitude. Expressionist pictures are seldom composed in advance, usually springing from an outburst of emotion. A peculiarity of expressionist artists is their eccentricity of working—feverish outpourings after long periods of inactivity. Such art is apt to have little color control and lack subtlety.

SEMI-ABSTRACTION is an abstraction away from nature—a departure or distortion, and often a simplification, in which the basic forms and textures are retained, but in an individual kind of statement.



ANALYTICAL CUBISM takes objects apart and reassembles them in new spatial relationships. Thus, all sides of an object are seen simultaneously. The founders of this approach were Braque and Picasso. Their early paintings were simple in color, complex in texture and pattern.

like best. Oddly enough, the ones you like best will in all probability have been painted by artists whose character was in some respects quite similar to your own.

What is style?

You have often heard that "painting is communication." But that means nothing until one knows what kind of communication is meant, for the most banal picture makes some sort of communication. So what *is* "communication"?

In painting, communication is not direct in that every person who sees a picture experiences the same feeling, but rather that a picture enables the observer to enter into it, to experience emotion creatively, in his own way.

To understand this, we must think of people in two ways. The first is that we are all different, with different backgrounds and emotions, and these emotions continually change. So looked at from this standpoint, no two people see things in exactly the same way. Yet this is one of the ways everyone sees pictures. In the second "way," however, we all see very much alike. This is through visual perception.

To illustrate, let us suppose that a large tree has been blown over, but has become entangled with another tree, without falling to the ground. Some people might be alarmed by this, expecting the tree to fall at any moment. Others would think it was solidly held and feel secure in that belief. In other words, different people can *feel* differently about the same situation. That is seeing emotionally, through *feeling*. But by seeing through visual perception, everyone who had seen it would agree that the tree was *inclining at an angle*. It is this last kind of seeing that almost all of us have in common, and it is through this kind of perception that we become aware of style in the paintings we see.

But that does not mean that people ordinarily look for style in pictures, but that style imparts a visual order that helps to make communication possible. When that happens, style has helped to make emotion *visible*.

The question often arises—does an artist think? Of course he does, for painting is always a combination of thought with feeling. And one *can* think and feel about style as well.

Style is also a limitation, for a work of art creates a maximum of effect with a minimum of means.

One way to create a style is to leave something out. For example, leave out modeling and you have one style; leave out light and shade and you have another.

In its simplest terms, style is *manner*, a manner of painting. But if it becomes *too mannered*, it will be eccentric, and call attention to itself at the expense of the picture as a whole.

Style does not come from nature

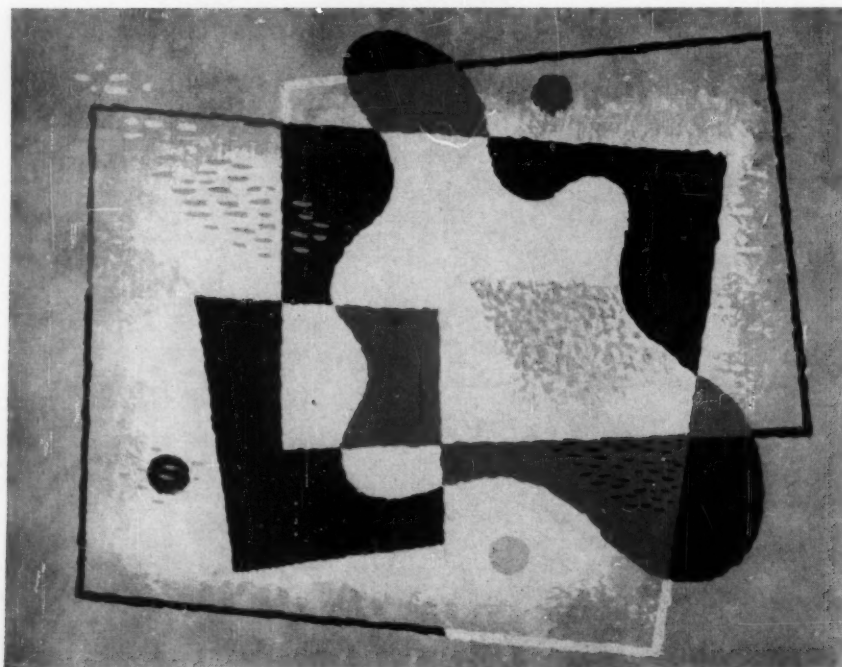
Let us imagine that you have a beautiful rose you wish to re-create in a painting, so you set to work and copy it with great skill.

But, to your great surprise, your painted rose is *not* beautiful, although you have copied it so well that it looks almost real.

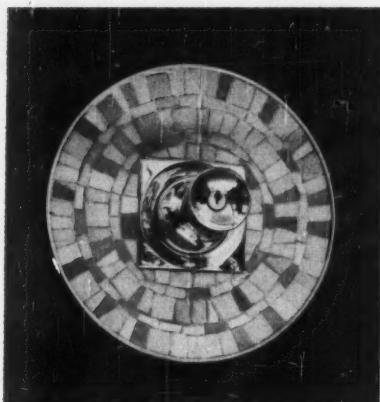
Why is this? First of all, in art one cannot *re-create*, for the *re* in re-create means to do again, but everything in art is new, created for the first time. So your intention should have been to make a beautiful *painting*, inspired by a beautiful rose.

This could not have been done by copying the rose, of course, for the actual rose was alive and bathed in the sunlight of a three-dimensional world. It would have been

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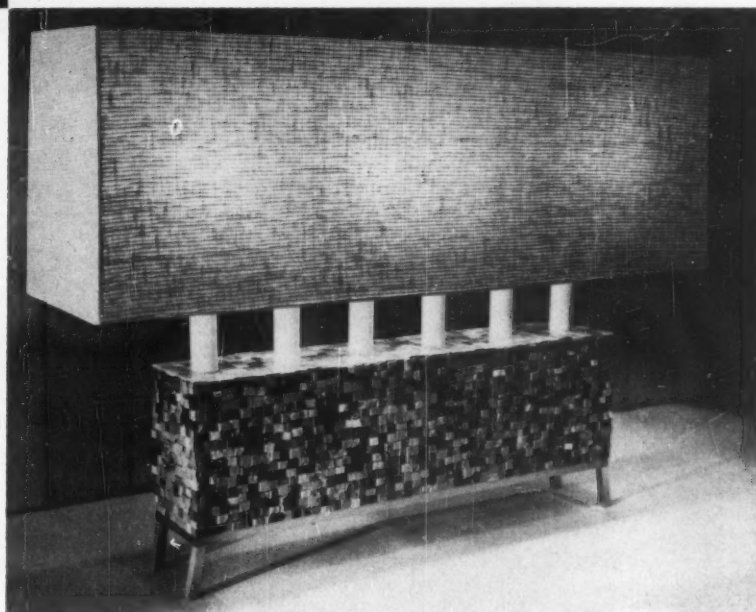
NON-OBJECTIVE painting is a pure abstraction, in which the artist has completely left nature behind. Look back at the original photo of the barn; note that this is the only approach which practically ignores the theme, simply uses it as a basis for shapes, masses, colors and directions.



examples by M. Large, Los Angeles

Interesting example of what can be done with a door-knob, using mosaics. Designed and created by Kayla Selzer of Los Angeles.

Byzantine mosaic adapted for use as a lamp base. Designed by Nicholas and Larry Argiro of New York, using $\frac{3}{4}$ " smalti glass mosaic.



PRACTICAL MOSAIC CRAFT

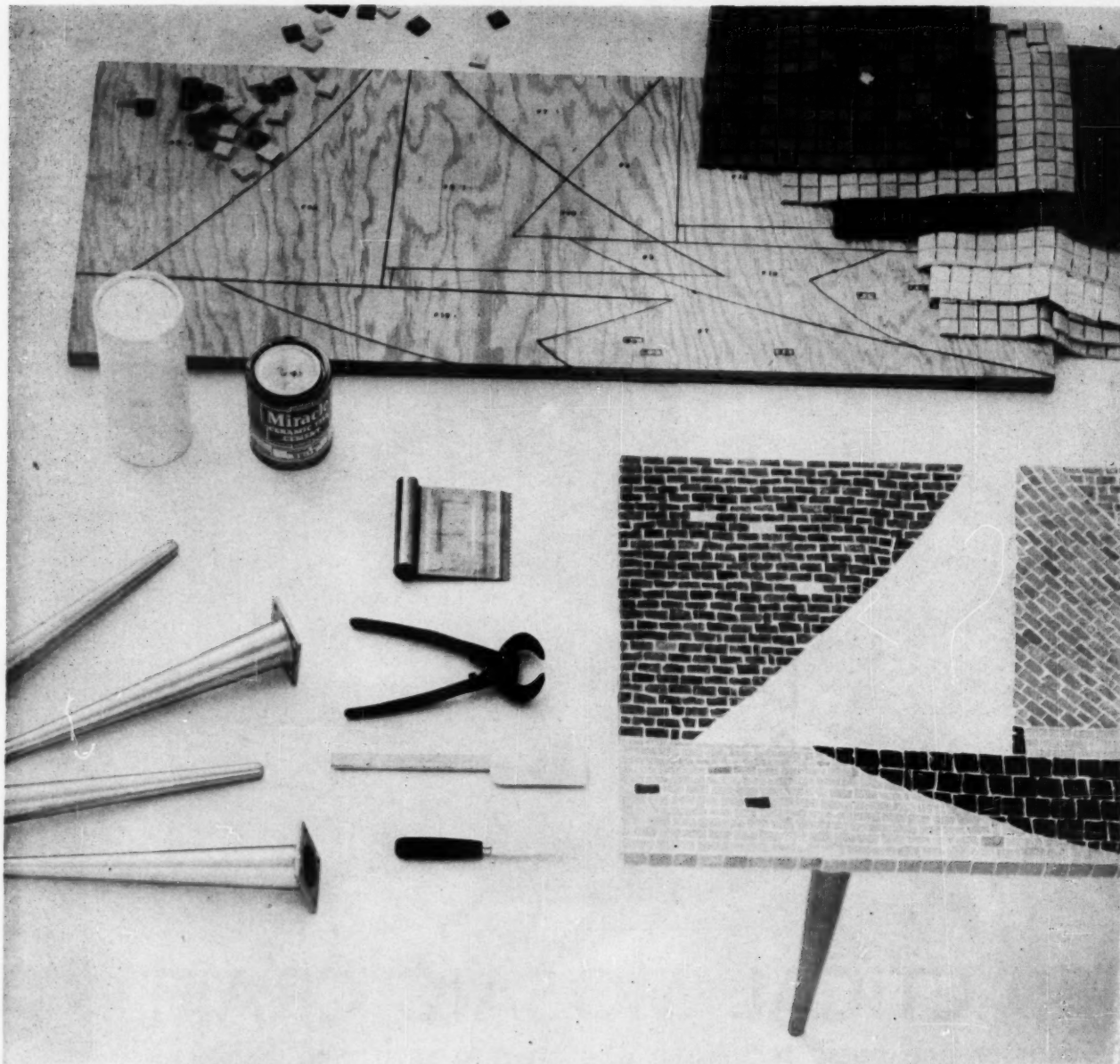
master one basic technique and start a satisfying hobby

by JOSEPH L. YOUNG

FOR the newcomer to mosaiccraft, it is recommended that a first project be simple. A popular introductory attempt has long been the creation of an unglazed ashtray, covering its inner surface with bits of tessera, as the individual tiles are known. Here, the main principle to master is the application of each tessera directly, one by one, either by pushing them into an area of mastic put on the surface with a spreader, or by buttering each piece separately, and then applying it.

Once you have gained mastery of the basic technique, you may try your hand at designing a tabletop, following the steps indicated in the next page.

adapted from material in the newly released: "Course in Making Mosaics" by Joseph L. Young (Reinhold Publishers, \$3.50.)



These are the tools and supplies for a project in making a mosaic-topped table.

In making a mosaic table in this *direct method*, first attach the legs to the panel to provide a working height, then size the top surface of the plywood with a sealer applied with a paint brush. After this dries, pencil in the outline of your design in a simple manner that allows for variety of color and directional placing of the tesserae. While these processes are being carried out, the one-foot square sheets of $\frac{3}{4}$ -inch mosaic should be soaking in a pail of water to facilitate removal of the paper. Next, the paper should be peeled off from the mosaic and the tesserae carefully washed with warm water to remove any excess glue. The mosaic should be thoroughly dried with rags before applying them, otherwise the ceramic adhesive will not stick effectively. Notice that the tesserae have a face, or

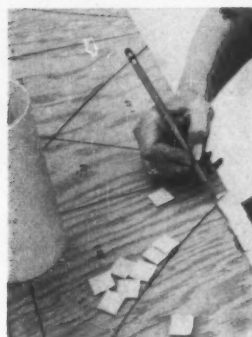
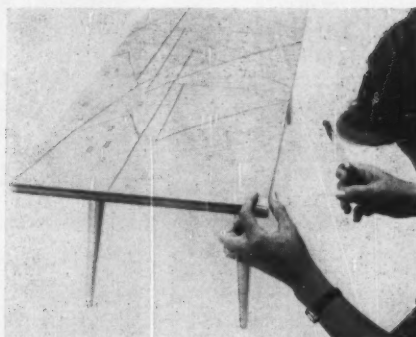
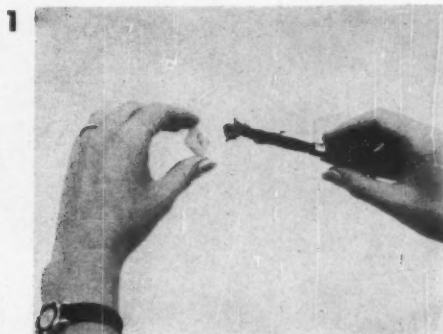
front side which is smooth, and a back side which is beveled along the edges.

If a colored grout is preferred, mineral oxide colors are available at most tile outlets and should be thoroughly dry-mixed with the grout before mixing with water. Final cleaning can be done with steel wool and rags. If the table is for outdoors, or will be washed frequently, use a waterproof grout. Since the project generally takes the beginner around thirty working hours, the lid of the adhesive should be firmly shut when not in use, otherwise the adhesive will dry out. As an added precaution, a protective film of water can be put in the can before closing. Dump out *all* water *before* the mastic is used, as any water remaining will affect the adhesive.

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How to create a mosaic tabletop

Basic tools and materials are: seven one-foot square sheets of $\frac{3}{4}$ " square paper-mounted glass mosaic; a panel of 5-ply Plywood for base; container of grout; can of ceramic tile cement; set of legs; adhesive spreader; tile clippers and two rubber spatulas for buttering and grouting.



1
The first step is applying adhesive to the back of the tessera with a spatula. Apply a good, but not excessive coat during this buttering.

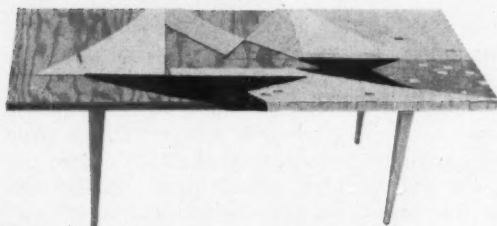
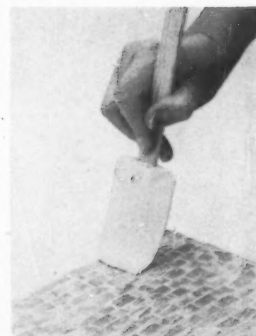
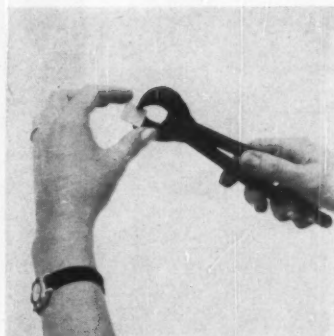
2
Start at a corner of the table, and work down one side by spreading mastic ahead with a large metal spreader. Apply only within areas of each design segment as it dries fairly fast.

3
Place tesserae $\frac{1}{16}$ " apart, not butting together. This causes characteristic mosaic appearance.

4
When a tessera falls across the penciled lines into another color section, rule a straight line and then cut the tile so a future piece will complete the shape.

5
Cutting is done face side up with tile cutter biting into rather than across the piece.

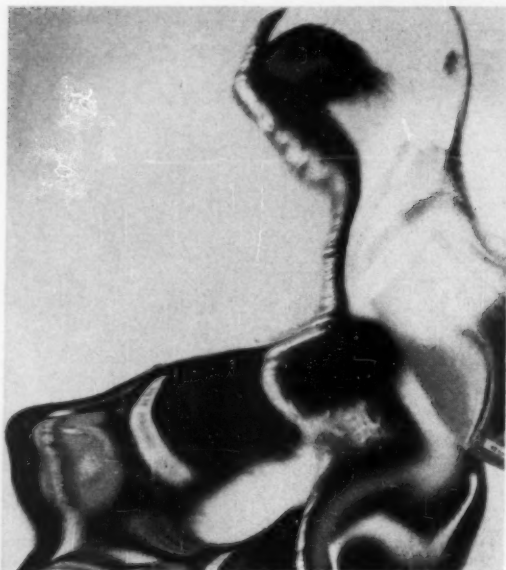
6
When design is completed, fill in crevices with cement. This is called grouting. The grout is made by adding water to cement until it is cake batter consistency. It is then worked into spaces with a rubber dish scraper and excess sponged away. Work quickly. When grout hardens, tabletop is complete.





ANIMAL WORLD evolves thru a peer glass block. Camel watches aghast as huge beast devours a coconut. Original objects behind glass block are jar of tempera, pencil and gum eraser.

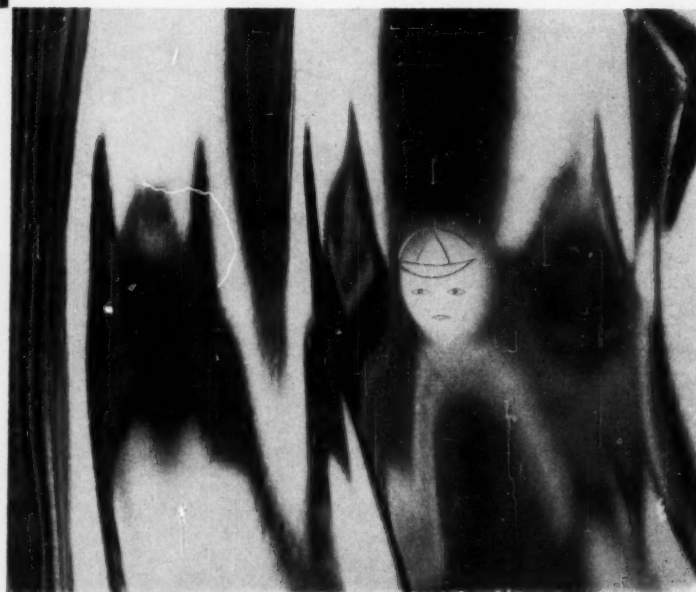
ANTELOPE passes thru underbrush in this abstraction caused by same objects as above, seen from slightly different angle.



THESE



HOBGOBLIN leers out from shapes created by bits of construction paper lying behind block.

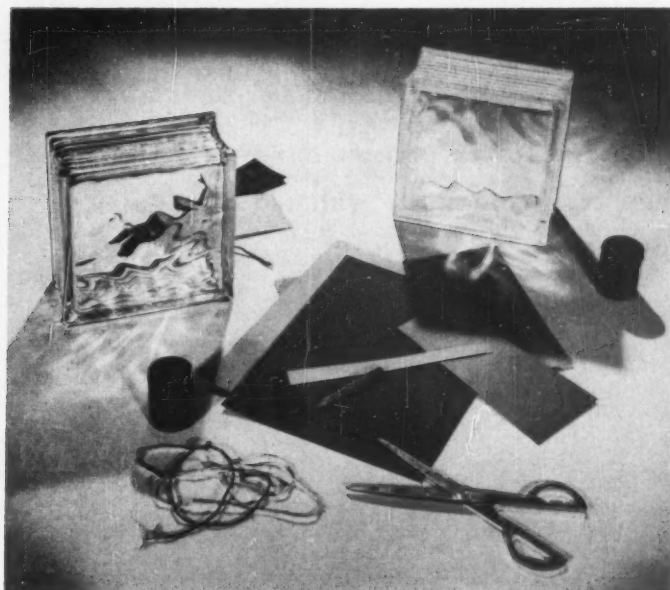


BABE IN THE WOODS is the result of pencil and jar against plain white paper. Shadows are caused by irregular reflections within block of glass. Face was later sketched in with black ink.

... from this

fanciful designs
made through a glass block

article by ART TANCHON



ALL YOU NEED to play this design game are a hollowed glassblock, scraps of paper and odd assortment of simple forms. Best visibility comes by placing block a foot in front of objects and viewing from distance of twenty inches or so.

WHAT in the world—or out of it—are these strange shapes? The simple solution: bits of paper and such props as a pencil, paint jar, string and similar oddments, viewed through a glass block. Peer glass blocks are available from building suppliers and department stores for as little as a dollar apiece. They distort whatever lies behind them, are commonly used to allow light to enter buildings without the distraction of the literal world that is beyond.

There are hours of entertainment and valid inspiration for designers locked up in a block of hollowed out glass. For photographers it provides something “different” in viewing the workaday world and, properly positioned before a sitter, it can create a fascinating caricature portrait. For the artist, the glass block is an entrée to a bewildering world of distorted shapes, colors and tonal values.

A glassblock can be put to practical use in teaching the elements of abstract design, for it effectively eliminates the crutch of seeing things recognizably, instead makes the viewer think in terms of design for its own sake.

Take a magazine cover, a photograph, or even hold the block up before a window and the fun begins! By resting the block in a handy position, you can view the scene caught in its face and sketch a freshly different still life. A vase of flowers becomes a jungle of twisted, graceful shapes; a windowpane's wooden cross-supports twist and weave like scattered strings. Pencils turn to rubber, a hand dissolves to sausage, even a jar of rubber cement and a teacup become gaping-mouthed beasts intent on devouring one another.

Youngsters will love the ever-changing sideshow afforded by your glassblock and it should prove a boon to shut-ins with time on their hands.

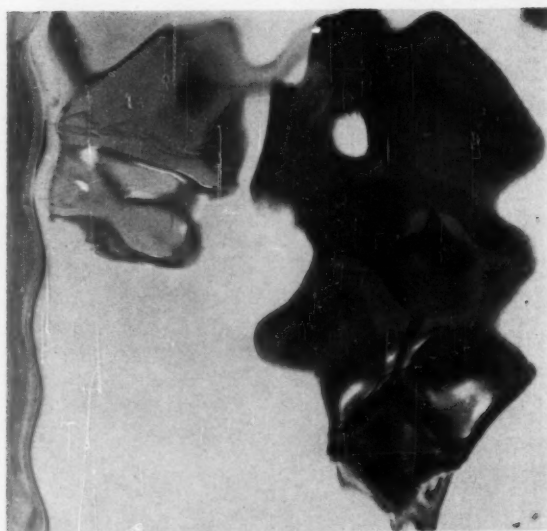
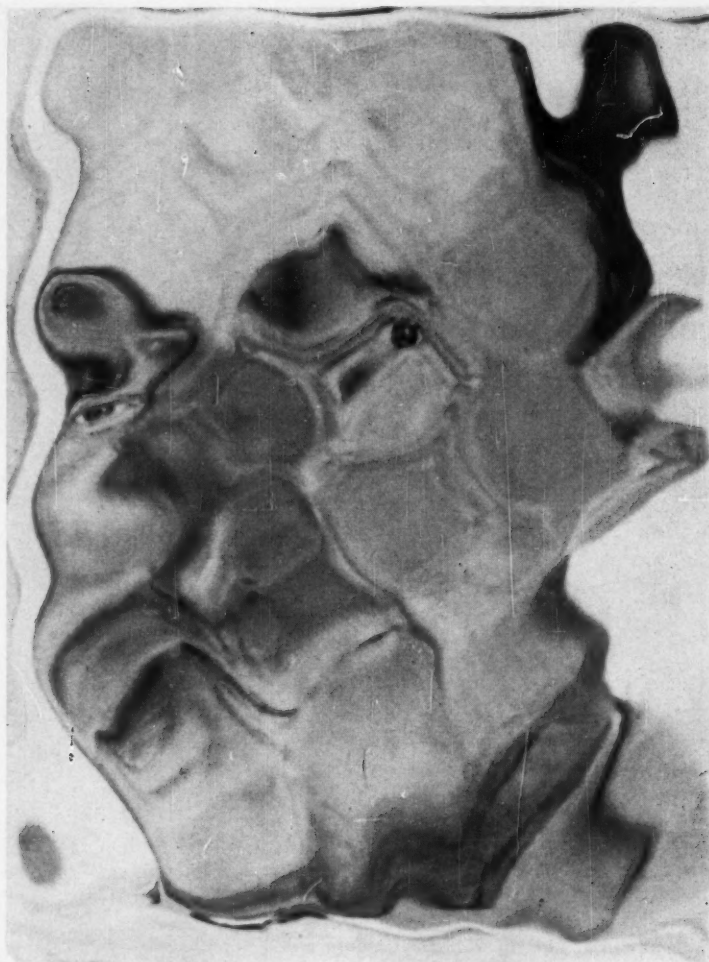
Although the examples found on these pages were photographed for reproduction, the discerning viewer can easily sketch or paint what he sees. It is important that you remain in the same position during any sketching, for the slightest change of the point of view will completely alter the pattern created. For an idea of how a glassblock design looks in color, see this issue's front coverpiece. ▲



GUITARIST AT WORK goes thru a hot chorus of pizzicato. Objects are strands of colored yarn against a piece of black paper.

MORE GLASS FUN

magazine cover portrait turns
into caricature study with aid of
peer glass block . . .



Dan Firestone photos

cup and cement jar
become voracious eater and morsel
when seen upside-down



SPRING IS HERE—ALMOST:

continued from page 153

ture's forms are basically simple and make repeat motifs with little difficulty.

You can work directly on plain or textured fabrics by considering them nothing more than painter's canvas. In that case, stretch them taut around a supporting frame and apply a ground of Zinc White or similar oil paint. When you have thus made an oil painting on the surface, it can be framed after being glued onto a backing of Masonite or plywood.

When the fabric is to be put to its more conventional use as a decorated item of clothing, a handbag, beach bag, umbrella, table linen or runner, the approach is quite different. Then it should be block printed, stencil painted or silk screened.

The material must be desized by gentle washing in warm water. After it dries and is stretched, you can work freehand or with stencils and screens.

For textile painting through stencils, these are the steps:

1. Trace your design onto tracing paper and add a ruled right angle at least two inches from the design and another on the blank sheet of drawing paper which is beneath the tracing paper. Then transfer your sketch, using a hard lead pencil. Remove the tracing paper and now redraw the design with India ink.

2. Each tracing is for a different color. Trace and ink in only the areas involved for the various colors on a separate sheet, and always use the right angle guide to properly position the parts of the motif.

3. Now, place a heavy sheet of cardboard over your work table, tape down the piece of stencil material and position your traced sketch beneath it. Then, using a sharp stencil cutting knife, cut the design. Repeat this procedure for each stencil. When you are done, you will have a different stencil for each different color. You are now ready to start stenciling directly onto the fabric.

4. The desized fabric is affixed with drafting tape on a white blotter, where the right angle has been indicated for inserting your material. About two inches away is correct placement of the right angle, marked with two strips of masking tape where the stencil plate will fit in.

5. Put your first plate—always the lightest color—in the right angle you have marked with tape on the blotter. Fasten it down with more tape and, using a stiff bristled brush, start pouncing down your textile color. Start printing from the outside of the stencil design and working into the middle of the material beneath.

6. Remove the first stencil and repeat the procedure, using the second color's stencil plate in its correct position. Let the final, vari-colored fabric dry for about twenty-four hours. Then place a damp cloth over your print and set the colors permanently by ironing it for three minutes at the proper temperature required by the textile material. The stenciled print is now finished and ready for display or wearing.

Stencil printing is best applied onto flat cloth, as for table linens, handkerchiefs or yard goods. It can also be done onto skirts, curtains, shirts and blouses, if the working area is flat and the design a self-contained, simple repeat.

The textile colors are usually diluted with extender, in a ratio of half-and-half. The brush work is done according to your own taste. It can be pounced straight down, swirled around, cross hatched or stippled in varying shades.

And the stencil material, a wax base type of paper, is available in sheets from any hobbycraft shop or art store.

Silk screening is a more advanced procedure. The technique requires the following steps and materials:

Equipment: Stencils and stencil knife; a frame over which has been stretched an open-mesh silk; adhering liquid to hold the stencil cutouts in position; a rubber squeegee with which to spread on the ink; turpentine for cleaning the screen; removing fluid for the same purpose when you are done; tape, tacks, newspapers and rags; amber lacquer, and your printing inks.

Want to make your own printing frame? It's easy. You'll need four strips of 1x2 lumber to form the size desired. These are dovetailed together or nailed securely. The inside area of the frame should allow at least an extra inch all around beyond the printing portion, giving you a working space in which to flow the ink over the stencil. When the frame is assembled, tightly stretch the piece of open-mesh silk bolting cloth (or organdy, which is acceptable, but not as durable) across it and then tack it to the frame. Now, shellac it around the edges and be sure to keep the hard-drying shellac off the printing area. Let your shellac tightly bind the silk to the frame. The screen must then be hinged to a plywood board slightly larger than the frame. It is then ready to receive your stencil.

Commercially prepared stencils are best. They cost so little there is little point in improvising. In appearance they are a lacquer film which is adhered tightly to a glassine paper backing.

You are now ready to begin your screening project. The first step, as always in any art project, is to work out a design on paper. Color the sketch just as you visualize the finished print will look. Tape this guide to your drawing board and place the transparent stencil on top, and affix it with masking tape. Then cut out the stencil with your knife, remembering to use a different stencil for each different color. Cut through the lacquer side lightly, only down to the glassine backing. Do not peel away the lacquer portion yet.

After outlining the stencil, it must be adhered to the silk screen. Commercial adhering liquid is used. You do this by putting the stencil *under* the screen (*i.e.*, outside the frame) and taping it in position. The lacquered side is up against the silk. Now, with newspapers spread underneath to act as a pad, soak a piece of clean rag with adhering liquid and quickly spread this over the inside of the screen. As soon as you have done this, whisk a dry rag over the surface to blot up excess liquid. Repeat this procedure, working in a small area each time, until the entire silk screen and stencil beneath have been covered. Wait a few minutes for it to dry. Then, turn the frame over and peel away the glassine backing of the stencil. All open portions of the screen around the outside of the stencil are now to be masked. For this use masking tape strips or amber lacquer. This completes preparation of the screen and stencil.

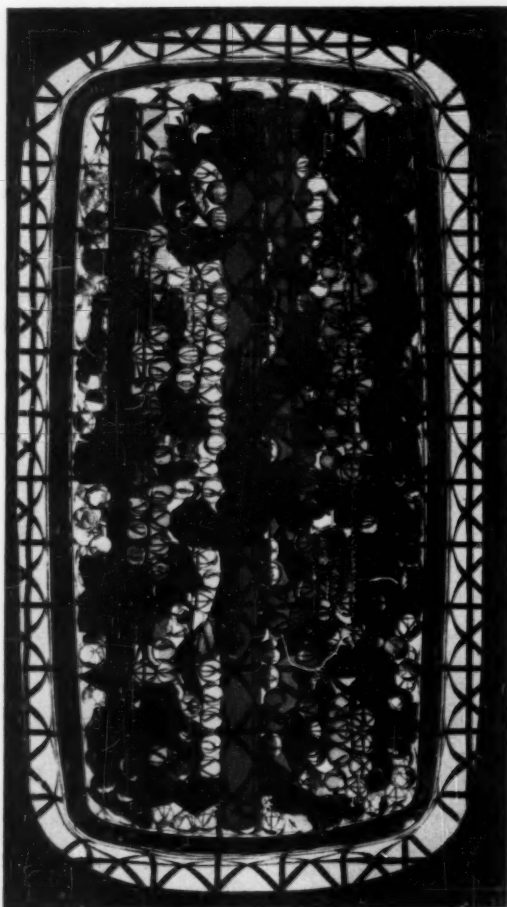
Selecting inks for screening: Inks come in two forms; oil or watercolor. For an inexpensive substitute (and for large, beginner classes), you may create a mixture of corn starch and dyes like *Tintex*. The mixture should have the consistency of thick tempera paint. If it is too thin, it will flow under the stencil and onto the fabric or paper which is to be printed. If it is too thick, it will not flow evenly.

The material to be printed must now be fastened or

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stained glass by Frederica Fields

from Kiln Club of Washington Competition



Medallion is one of four of B. F. Drakenfeld prizewinners by Frederica Fields. It sells for \$40.

New Departures in Stained Glass

AN accident made by a long forgotten potter may have provided the origin of stained glass. Fragments of pottery have been unearthed which are many thousands of years old, and some bear the unmistakable touch of glazing. From the fusing of sand and soda to the surface of a ceramic piece that may have fallen into a fire, came our discovery of glass for decorative purposes. And in time, this beautiful, versatile medium graduated to the making of inlays which might then reflect and corruscate the rays of the sun.

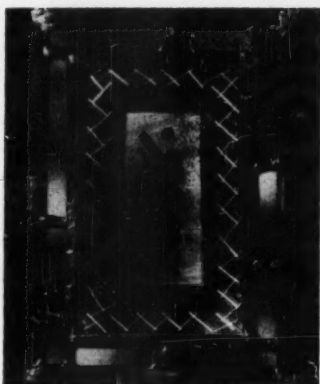
As the centuries unfolded, craftsmen learned how to add chemicals to the molten glass, producing a wide array of colors. And finally, a few centuries before Christ, the Roman artisans fashioned colored glass for windows. It was a costly medium, and crude. The first glass panes were cast on stone and this rough surface produced sheets of colored glass which could transmit light, but afforded little view of what lay outside. In Pompeii's ruins we may still see one of the first stained glass window panes—a tiny fragment set in metal. The Catacombs too contain a sparse handful of examples, usually in the form of mosaics. Mosaics are thus an ancestor of translucent stained glass.

As time went by, the newly organized Christian Church encouraged experimentation in stained glass and for hundreds of years the anonymous artisans of the church were the sole practitioners of the craft. They used mosaic technique for the most part, but eventually some craftsman must have decided to try holding his tesserae bits together with strips of lead rather than cement, thus making possible a more transparent effect.

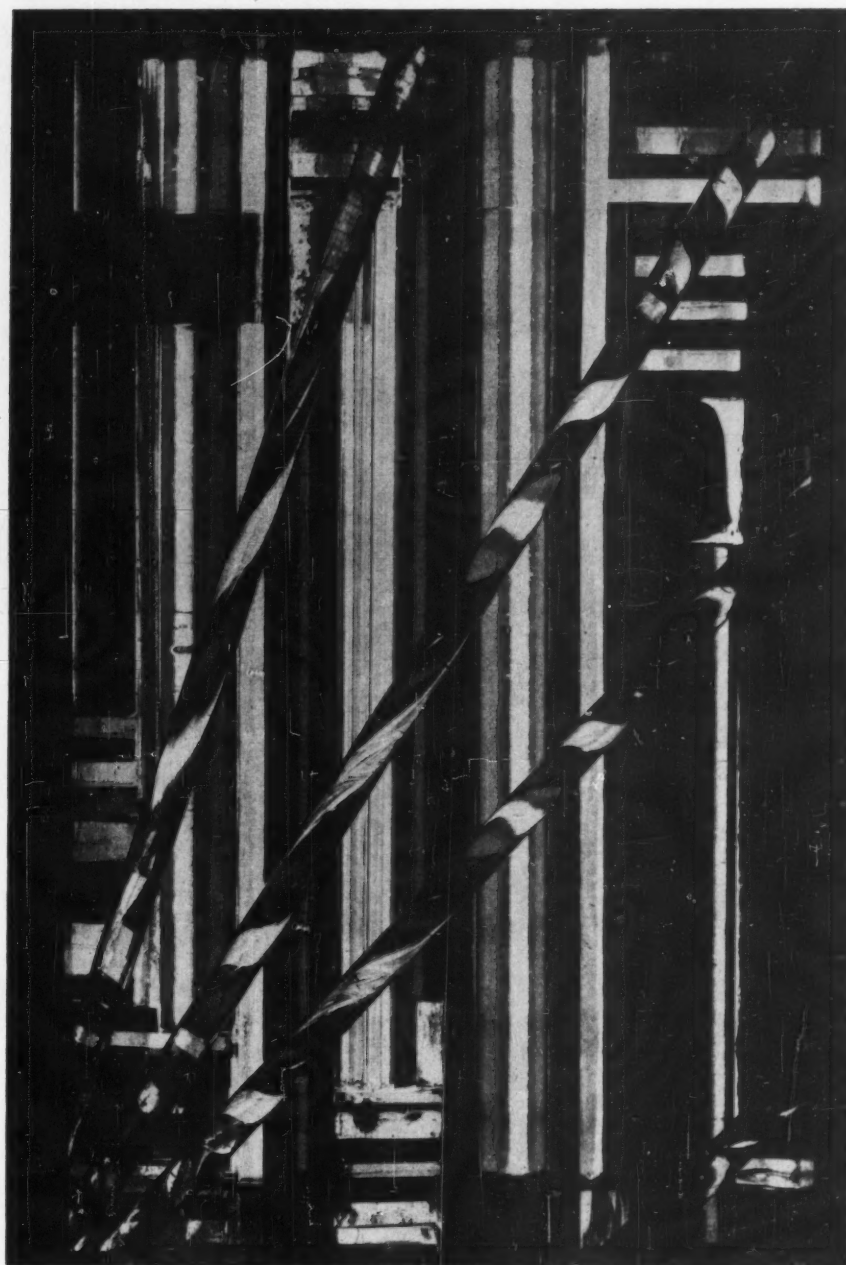
Medieval glass evolved from these beginnings and even today the products of the twelfth century glassmakers are considered unmatched for strange beauty of coloring. Much of this was actually due to the roughness of the glass itself, and the primitive manner in which it was created. This crude glass acted as a prism to break up the rays of sunlight in a manner that has never been successfully duplicated, although many craftsmen have tried to wrest the secret from nature. The glass formulae have been forgotten, but the magnificent beauty remains. The glass to be found in the west facade of Chartres Cathedral in France is looked upon by art experts as being the finest ever fashioned by man. In more than eight hundred years it has never been surpassed, and quite possibly never equalled.

This, in brief, is the history of stained glass. Today, its manufacture is big business, and its use for artistic creativity is not relegated exclusively to the church. Stained glass is used extensively for commercial decoration, as architectural elements and for pure art in its own name. On these two pages are examples of new departures in stained glass of the latter category. They are winners in the recent Kiln Club Show, held this summer in Washington, D. C. When creative artists and craftsmen remain unsatisfied with what has been done before, mankind reaps the reward of their fortunate dissatisfaction.

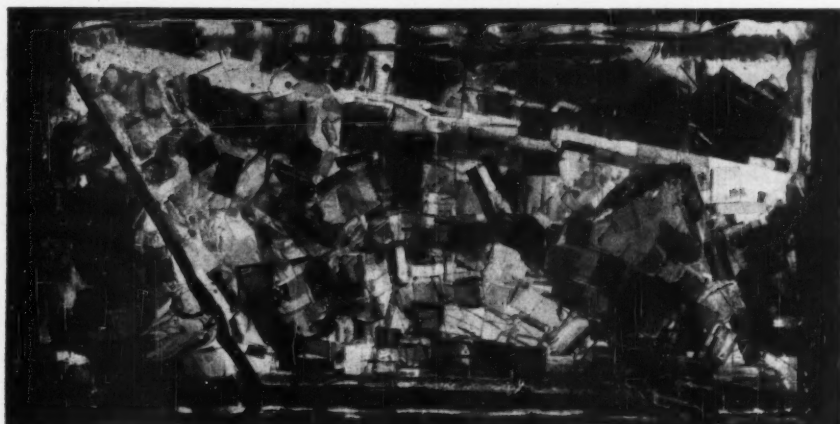
It is no longer necessary to manufacture the basic material; indeed, skilled glassmakers can produce a better and more complete array of hues and colors than can the art-minded craftsman of moderate means. Using this basic material, the artist is then freed to undertake his true challenge—not the making of stained glass, but rather the making of art. ▲



Vignette makes use of glass, metal and solder. Artist's selling price:\$75.



Glasscape is most original of all stained glass applications, combines flat sheets with colored glass rods. Price: \$75.



Patterns makes use of abstract design principle, has soft glowing quality. Price: \$25.



LINOLEUM BLOCK ART

YOU start with a block of wood which has been covered with a piece of grey toned linoleum. You end with a piece of handcrafted art that can have boldness, crudity or delicacy of line. It's all up to you.

Block printing is often regarded as a child's sort of project. It is very popular with children, of course, but there is no reason to confine its possibilities to the enthusiastic amateur. The challenge is there; it's only a matter of your patience, control and artistic skill to produce extraordinarily beautiful prints.

Linoleum is suggested rather than direct cutting of the wood because it is more easily carved. The results are basically the same. Two approaches are possible; negative and positive delineation. In the former, the black lines are predominant areas, with the art mostly shown as white "blanks." The reverse is true in positive work. The degree of work involved depends upon the amount to be gouged away with your cutting tool. Whatever is chiseled away will not print—thus comes up as white space. Simple scenes are recommended for beginners. Professionals can accomplish a fine degree of subtlety, though many prefer to work on woodblocks instead of linoleum. The illustration above shows how intricate a linoleum print can be when successfully achieved.

Special, thicker printing inks are used. They are

available at any well-stocked art supply shop. Your other materials consist of a pencil or piece of charcoal, cutting tools (which come in a set for about a dollar for six gouge points, plus another dollar or so for the handle into which they are interchangeably inserted) and the paper, fabric or other material upon which you will print.

The first step is to draw or trace your design onto the linoleum surface. Before this is done, however, make several sketches with a kneaded eraser impregnated in charcoal dust. It simulates the strokes of gouging. Plan an overall picture or a simple repeat design. Then transfer the design onto the grey side of the block and begin carving. It is wise to carve sparingly rather than too much at a time. You can remove more from the block, but cannot replace cut areas. At any desired time you can stop working, roll some ink over the block and make a proof. Proofing consists of pouring some ink on a piece of plate glass, rolling it with a rubber roller, then rolling the tool over the working surface. The wet block is positioned over a sheet of paper which lies atop several thicknesses of soft blotter, then it is hammered with a mallet or can even be stood upon to stamp down the design. Examine your proof carefully. Make corrections as necessary. When the block has been carved to your satisfaction, you can print the design directly on wood, paper, leather, cloth or any flat surface which will take the ink.

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Delicate linework of a blockprint by Eric Gill, used as illustration in an Aldine Bible. Can be created via wood or linoleum carving.



Intricate linoleum print by Sheffield Kazy shows artistic effects possible in this universally popular medium.

Charming multiple repeat is shown on the block with the carving strokes clearly evident. A simple selection of cutting blades was employed. Reproduction can be in one color (as carved), or, if additional color were desired, one or more of the design elements could have been eliminated and then cut into a second and third block.



RANCH BRANDS

never out of date is the aura of the Wild West
and here are some new twists to an old theme



Plain white shirt gets a face-lifting with addition of Wild West motifs, applied as block prints or via the use of silk screens. Material should be washed in warm water to remove soil and starch which would resist colors, then stretched taut before applying motif.

DESPITE inroads by the Space Age, the perennial favorite of our small fry set remains the Wild West. And with Spring just around the corner, now is the time to set young hearts jumping with projects emphasizing the boots and saddle motif. Here are two such ideas worked up in textile and china painting techniques. Simple stencils in one or more colors will act as printing guides for silk screening. At the secondary level, students may try their hand at linoleum block carving—a separate block for each color. (Roll printing ink over the block, put a shirt, tie or apron underneath and step on it!) On the screen above, the motif is ranch brands—real or fancied. Using this popular printing process, you can turn out a fanciful assortment of decorated fabrics—tablecloths, playroom drapes, napkins, neckerchiefs, head scarves, handkerchiefs. Why not prepare a complete set for a Rodeo Party, then add the final touch by hand-decorating inexpensive crockery blanks with an oil base paint? The color dries quickly, can be fired in a kitchen oven (300° F. for a half-hour) for permanency. Even unfired, it will take plenty of enthusiastic abuse.

The examples on this page are of skilled caliber, but it is surprising how well a tyro can emulate the approach. Work simply, utilizing the surrounding white space for emphasis and contrast. ▲



Roundup of tableware, decorated with durable Dek-All colors.

THE TROUBLE WITH MUSEUMS:

continued from page 146

these basic precepts should be observed in creating any exhibit: (1) Intensity over comprehensiveness—some works even demand a whole room to themselves; (2) Frequent changes of a few things rather than infrequent changes of many; (3) Paintings, sculpture, drawings, prints, etc. intermixed so as to complement each other.

Such rooms would bring forcibly home to us the special wonder of art, and show even the hardiest Philistine that art can be an important part of life—anybody's life.

Simple Rooms would provide a tremendous push, too, for the rental schemes which have been such a promising development in museum keeping; for they would reinforce the appeal of the mode of display already encouraged by these schemes—display on a rotating basis. Paintings could not thus become merely a rather expensive type of wallpaper.

The museum keeper should, then, allocate his space and money among three types of display. First, (and placed so that visitors approach them first), should be the Simple Rooms. These might be disguised by the more timid museum keeper as lounges. Second, (and easily accessible also), should be rooms housing large, travelling or otherwise temporary exhibits, from which the works in the Simple Rooms are mainly chosen. Third, (and if necessary, of indirect access), should be rooms housing the museum's permanent collections.

Under such conditions, I would doubtless find my way with increasing frequency to my local art museum. ▲

ARTIST, DESIGNER AND PRICE:

continued from page 147

But it would be enough if we could only get the galleries to agree, the way the magazines and newspapers and radio stations and television networks agree, on granting a uniform discount to decorators. Galleries and artists and interior designers alike would make more money. Much more money. Because, the way it is, after just a couple of disheartening experiences with a no-discount gallery, a decorator is likely to say to himself, "Nay, nay, Manet" or "Where is the fee in Dufy?" or "There's got to be gain in Gainsborough, or Little Blue Boy, let lost!"

In other words, if the galleries don't do something about it, there may be no time for Sargents, and I *do* mean John Singer. ▲

FIND YOUR STYLE:

continued from page 156

necessary to translate all of this into the language of painting by transforming three-dimensions into two, and creating space through drawing and the use of inventive color. And your picture should have shown, *in your own style*, something of how you *felt* about this rose in the first place.

So, never confuse nature with art, for art is man-made for man. And so is style.

But why then do we so often hear that "every artist must go to nature"? It is because nature has always been an inexhaustible and inspiring source for the *beginnings* of pictures. Otherwise, painters are very apt to repeat themselves if they rely too much on memory, knowledge and feeling. So we can say that paintings have three equally important sources, from *outside* the artist (nature), *inside* the artist (knowledge and feeling) and from the *painting itself* (discoveries during painting).

The beginning painter's style

It is not lack of style that marks the paintings of most beginners so much as a multiplicity of styles *all in the same picture*. This makes any picture confusing, for it cannot be seen as a whole, but only as an ill-assorted mixture of parts.

For the beginner, the recognition of what makes a consistent style is a step forward. For even a borrowed style will temporarily help in concentrating effort in one direction at a time.

Even if you have arrived at a style that seems satisfactory, remember that it is natural for painters to experiment and change—but never to be satisfied.

If you will look back, you will see that almost every painter has at some time changed his style. Braque, for instance, began as an academic tone painter, changed to the brilliant colors of the Fauves, became a Cubist, and is still changing. Picasso also continues to change, but sometimes returns to his earlier styles. Paul Klee, as another example, probably changed his style more often than any other painter, without, however, changing his own point of view.

As Sir Herbert Read has said "... change is the condition of art remaining art."

But any change of style should be a development, a logical step toward a fuller and more complete expression. ▲

LINOLEUM BLOCK ART:

continued from page 166

Block printing can be done in several colors. Carve a different block for each color, then print each in its proper position when the previous color has dried. Always tack down fabric smoothly before printing it.

Although you can print one color over another, the results are not predictable. The ink is thick and not very translucent. Once dried, it does not show through the next layer to achieve combined hues. It is advisable to place a ruler along the tabletop and carefully mark the intended position of each color area before actually printing. The ink does not wash away and is difficult to remove.

Before the manufacture of wood-backed linoleum blocks, most practitioners used half-inch thick sheets of linoleum. This is still quite satisfactory. The wood-backed blocks are easier to handle.

You can carve linoleum with regulation tools, or substitute pen knives, razor blades, awls, scalpels and any similar gouge.

Among the printing possibilities: bookplates; framed prints for wall hanging; decorated scarves, blouses, handkerchiefs, ties; table linens; wide leather belts; bookends; programs and handbills; letterheads. ▲

About Those Masks . . .

For those of our readers who were interested in the recent article: "*Masks*", which appeared in our November-December 1957 issue, a few words of information is here noted. These unusual creations are original designs by Ralph H. Bower. Inspired by the paper maskwork of young schoolchildren, Mr. Bower evolved his designs and translated them into pre-cut style for volume production. The Bower Mfg. Co. of Goshen, Indiana now manufactures them for sale as a patented item.

securely placed between the plywood cover and the hinged screen. Use register marks to insure proper positioning—a “must” when several colors are used. The screen is now lowered in place and a quantity of ink poured inside the screen and evenly squeegeed across its face. Use plenty of color so the entire screen is printed with one sweep of the squeegee. Once the stroke is done, lift the screen and remove the material. Let it dry before putting it onto the next color screen. The method is thus repeated, using a different stencil for each color.

Care of your stencil and screen: Store the stencil carefully after use. It is first cleaned while on the screen with turpentine, then can be removed with the special liquid available for the purpose. It is logical to apply each color on all fabrics involved at one continuous operation before this is done. For large scale projects, you may prefer to simply keep the stencil right on the screen and make another framed screen for each color.

Your working surface: Use an old table. Cover it with wall-board to provide a smooth surface. If you print yardgoods, the table should be at least ten feet in length. Always place lots of newspapers across the tabletop to act as blotters. You can mark the table for easy registration of stencils. Serious hobbyists and professionals fasten down a yardstick along the table edge for this purpose. The fabric is then simply pinned to the tabletop and the need for a hinged plywood back eliminated.

Oil and dyes: The special printing oil colors are first mixed with a medium which allows washing of fabrics without any loss of color. Printing dyes made for silk screen work are so prepared that they pass easily through the screen and can be *dry-cleaned*. Thus—if the material is washable, use oils; if it must be dry cleaned, use dyes.

When using dyes: a slightly different procedure is required. The dye is first diluted from its concentrated original form with a basic, clear dye, then this solution is poured on the screen at the upper edge and held back by the squeegee, which must be the exact width of the inner frame. Use dye sparingly and have just enough to make one pull across the desired area.

Selecting motifs for silk screen work: Confine yourself at first to simple repeat motifs and tonal effects. Print designs should not be complex or delicate. Don't think of them in the same way you would a woven design. Simple pictures and geometric forms are best.

Glazed chintz is ideal as a working material. Its low cost makes it particularly worthwhile for school and hobby projects. However, you can print on silk, burlap, paper, cardboard and any normal type of yardgoods.

Economy tip: If you want to use the same basic stencil for several different colors, just block or seal parts of the motif for each printing, then remove the seal and cover the portions just printed. It's more tedious and exacting, but with practice you can make do with just one stencil and one screen. Don't forget to clean off the screen and stencil between each color printing.

So—bring Spring into your home and classroom *now*. Crayons, temperas, oils, inks, dyes, ceramic colors—all make rainbows out of grey days. ▲

Some tips on tile cutting:

All cutting is based on variations of the square or circle. In order to plan the cutting of a mosaic, the beginner should experiment within these basic shapes. For example, half a square is two equal rectangles; divide one of these rectangles in half, and two smaller equal squares result. A diagonal line across a square will make two triangles. This also suggests subdivisions that are useful to study. The main value of this approach is that it offers a systematic way to explore the scope and scale of sizes most satisfactory for each particular project.

How well this approach works depends on how the cutting tools are manipulated. Fundamentally, there are two ways to cut mosaic: with a mosaic hammer and chisel, or with tile clippers. Both methods are based on a fracturing process. The older system of using a hammer is still preferred by many professionals; however, since custom-made hammers are not available on the American market, the beginner should use a tile cutter.

Familiarity with what the tile clippers can and cannot do comes from practice integrated with study of how the mosaic masterpieces of the past were cut. Techniques of cutting are based on the particular fracturing characteristics of the materials employed. For example, the cutting of many types of marbles, stones, rocks, and pebbles require power tools that saw, tumble, or grind rather than fracture. Therefore, it is advisable to use these materials either in their natural state or in pre-cut sizes.

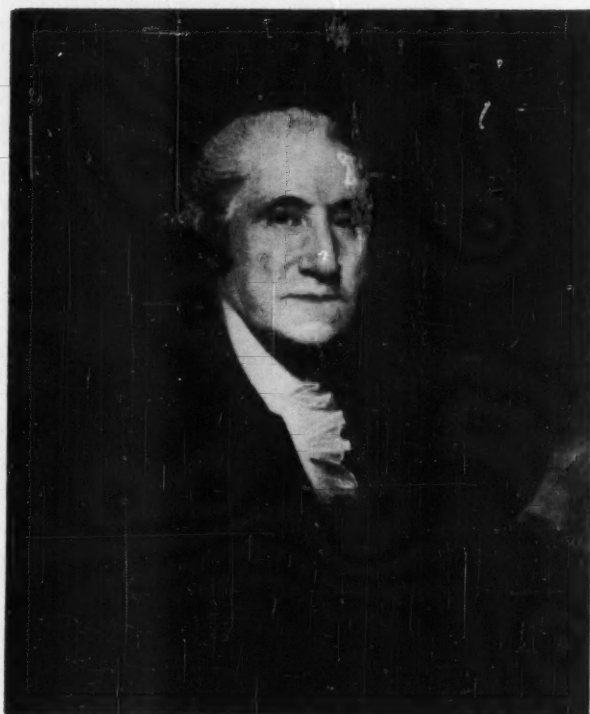
Byzantine glass, because of its finer molecular structure, fractures differently than the thinner and less opaque $\frac{3}{4}$ -inch squares of mass-produced mosaic. Each color in all grades or qualities of mosaic has a different fracturing characteristic or “cutting feel,” and these too, should be memorized. Ceramic tile tesserae are easily cut with the spring-type tile clippers, and, generally, are of more even cutting consistency from color to color.

Clean, crisp, and accurate cuts also depend on how the tessera is held between the cutting blades. The tessera should be held by the thumb and forefinger at a 90° angle to the cutting blades, otherwise the glass will crumble or fracture inaccurately. Normal wastage for beginners learning to cut sometimes runs as high as 50%, but with practice 20% should be maximum. In all instances the scraps should be saved for future work.

When cutting a Byzantine glass tessera into equal parts, exact cuts can be achieved by placing the entire piece between the blades; the $\frac{3}{4}$ -inch glass mosaic squares fracture more accurately if approximately $\frac{1}{4}$ to $\frac{1}{2}$ of the tessera is inserted between the blades. Do not hold the tile clippers too close to your face while cutting, as flying glass can be dangerous.

It saves time when working on large areas to pre-cut groups of shapes and sizes in advance, and to be sure an adequate range of color is available. Much of the final tactile and optical beauty of a mosaic depends on the self-discipline employed while cutting. In a well-cut mosaic every tessera has its precise place, and the total result gives the impression that all the tesserae are permanently locked into an organic unity. It is when this caliber of cutting skill is combined with a creative use of color perspective that the power of expression in mosaic becomes effective. ▲

George Washington: Gilbert Stuart
Metropolitan Museum, N. Y. (30¼" x 25¼")



8 the story behind famous paintings

selected descriptions from the newly released:
"Learning More About Pictures", by Royal Bailey Farnum
(Artext Prints, Inc., Publishers, \$2.00). This
book is reviewed in the current issue
and is highly recommended for the use of art
educators, students and parents

George Washington

by Gilbert Stuart

This portrait of George Washington, called the Gibbs-Channing-Avery portrait to signify the various owners before the painting became the property of the Metropolitan Museum of Art, is considered one of two best known portraits of Washington painted by the early American artist, Gilbert Stuart. This and the "Atheneum" portrait, the property of the Boston Museum of Fine Arts, are among the most highly valued works by this early American portrait painter.

George Washington was undoubtedly the first American of his era, recognized as such both at home and abroad. Many portraits of him painted at various ages reveal the true personality of this great leader and indicate the changes in his personality which came through a long career of achievement.

Gilbert Stuart has combined feeling for character with design in this splendid portrait. The head is firmly drawn and broadly painted. Deep-cast shadows have been avoided. The hair has been handled in a broad way, while the big, black coat has been conceived as a flat silhouette. The white of the neck-cloth is repeated in the hair and cloud. The background has been handled to bring out fine contrasts. In the upper part of the canvas it is graded in tone to count effectively against the grayed, white hair, while in the middle part Stuart has purposely raised the background in value to bring out the strong shape of Washington's coat and head.

Le Gourmet

by Pablo Picasso

Pablo Picasso was born in Malaga, Spain in 1881. His father was a drawing teacher and tutored the son, who was already proficient when he moved to Paris at the age of nineteen. In the French capital he became identified immediately with painters of the Modern Art Movement. He is one of the most versatile and universal of painters, employing many styles and techniques, and interested in all schools.

Much of his work is frankly experimental, leading on to more and more intriguing problems. Still Life has received much of his attention, but he has been known to paint almost every kind of picture, many in the more traditional styles.

The subject matter seen in Picasso's painting is most varied, especially as to the degree in which he relies on abstract form for his effects. "Le Gourmet" is more realistic than is typical, even in his "Blue Period". The figure of the girl seems natural, as does the action. The solidity of the design gives strength to what might become otherwise a mere illustration. Here we see the beginning of Picasso's use of cubistic form, which he applied in ever-increasing degree in the years after his so-called "Blue Period".

The Sistine Madonna

by Raphael

"The Sistine Madonna" ranks as the greatest of all Madonna pictures. The original was formerly in a room of its own in the Dresden Gallery, where it created such an atmosphere of rapt contemplation and reverence that in its presence no one spoke aloud.

Mary, holding the Child Jesus, stands upon a bank of white cloud. At her right kneels St. Sixtus; at her left, St. Barbara. Below, leaning upon the frame of the picture, are two cherubs. The artist has represented green draperies as drawn aside, perhaps to reveal this vision, but more likely that Mary and her Son may see the company of devout but needy worshippers to which St. Sixtus calls attention. It is the appealing need of divine aid by humanity, thus suddenly revealed, that holds the surprised and apprehensive attention of the Madonna and her Son. The background is filled with the faces of angels, indicative of "the great cloud of witnesses" in heaven.

The picture is full of life, due to the realistic treatment of the subject and the strong upward movement of the curves on which the composition is based. Raphael was an artist who always painted in a lyrical strain. Curves are generally pleasant to look at, and "The Sistine Madonna" is made up of a series of big curves. They are rhythmic in feeling and balanced in form. The pattern, too, is big, strong, and simple, while the color is neither involved nor subtle.

In this picture Mary suggests the superhuman more than any other Madonna. She suggests the Mary "full of grace" of the ancient ritual. She has a perfection of feature, indicative of perfect character. The Child Jesus is the nearest ideal of the thousands of presentations painted during all the Christian centuries.

Mona Lisa

by Leonardo da Vinci

This inimitable masterpiece of portraiture, "Mona Lisa", is one of the few paintings left to us from the brush of Leonardo da Vinci. Perfection of drawing, painting and design are embodied in this picture. A pronounced feeling for line is accompanied by solidity of form and color that is as deep and rich as it is expressive of the inscrutable charm of the sitter. The landscape background is well knit to the figure, and conveys in a way that baffles analysis, something akin to the spirit of the woman who dominates it. How Leonardo succeeded in endowing this portrait of the Neapolitan "Mona Lisa" with so much life, only the picture itself can tell. There are some pictures, the forms of which can be reduced to their constituent elements, but in this instance these elements are inseparably interwoven and interdependent. The spiritual quality of this masterpiece transcends all the material means by which it was achieved.

Leonardo was fifty years of age when given the commission to paint the wife of the Italian nobleman, Francesco del Gioconda. It is said that the artist, from the start, determined to make this portrait his masterpiece. Always a slow methodical worker, he spent years on this remarkable interpretation of human



Le Gourmet: Pablo Picasso
Chester Dale Collection (36" x 27")

emotion. To break her state of melancholy due to the death of her child, he employed musicians to play while he painted and so observed her fleeting suggestion of a smile, the subtle union of sound and spirit. No part of the picture escaped his meticulous care, and the hands are said to be the most beautiful ever painted. While small in size, this picture is a supreme expression of the art of portraiture.

The Artist's Mother

by J. M. Whistler

"The Artist's Mother" is so big, so simple, and so beautifully designed, that it gives a sense of completeness such as few pictures do. The mother is portrayed in one big silhouette that is dignified and restrained in feeling. This big shape of dark reveals a fine contour of line, and in tone it counts most effectively against the lighter wall. The large curtain, the framed print on the wall, the dark floor, and all the details throughout the picture are extremely well placed. Moreover, there is a subtlety of color in the finely graded tones for which Whistler is famous. The mother's head is beautifully painted and most advantageously placed in the composition. The light note of her lace cap is repeated in the collar and cuffs of her dress, the print on the wall, and the stool at her feet.

First called by Whistler "A Study in Black and Gray", this portrait was exhibited at the Columbian Exposition in Chicago in 1893. There it immediately found favor with the public as symbolic of Motherhood. It was purchased later by the French Government and now hangs in the Louvre, in Paris.

The Artist's Mother: James M. Whistler
Louvre Museum, Paris (57" x 64½")



Mona Lisa: Leonardo da Vinci
Louvre Museum, Paris (30" v 20⅝")



Sistine Madonna: Raphael Santi
(8'8" x 6'5") Italian School

Lighthouse at Two Points:
By Edward Hopper
Private Collection (29" x 43")



Lighthouse at Two Points

by Edward Hopper

It is evident from this painting why Hopper stands as a unique and realistic painter. His subjects always reflect the man-made aspects of the American scene, and his personal vision of it.

An interesting effect produced by the painting is that of isolation. This feeling is accentuated by the complete omission of the ocean which the lighthouse primarily serves, and the absence of any human form. Here the structure uprears against the windy sky, vividly reflecting an unseen sun whose rays illuminate the stark walls. There is an American Gothic feeling found in the dormered living quarters.

This subject is typical of Hopper's style as well as his trend and use of subject matter, and points out the

native character of his work, uninfluenced by European Impressionism.

Phippsburg, Maine

by John Marin

This charming water color painting, done in the year 1932, represents the little Maine village where the artist spent much of his life. In it we see a typical example of his style, concerning subject matter, color, and form.

It is evident that Marin is not giving us a photographic projection of the scene. What we are given is a series of visual impressions arranged in dynamic pattern, with sharp angles and bright planes. Thus we begin to understand a picture as a work of art to be something other than a simple reporting of facts.



Phippsburg, Maine: By John Marin
a watercolor from the Metropolitan
Museum of Art, N. Y.



MADAME CHARPENTIER AND HER CHILDREN:

BY PIERRE-AUGUSTE RENOIR

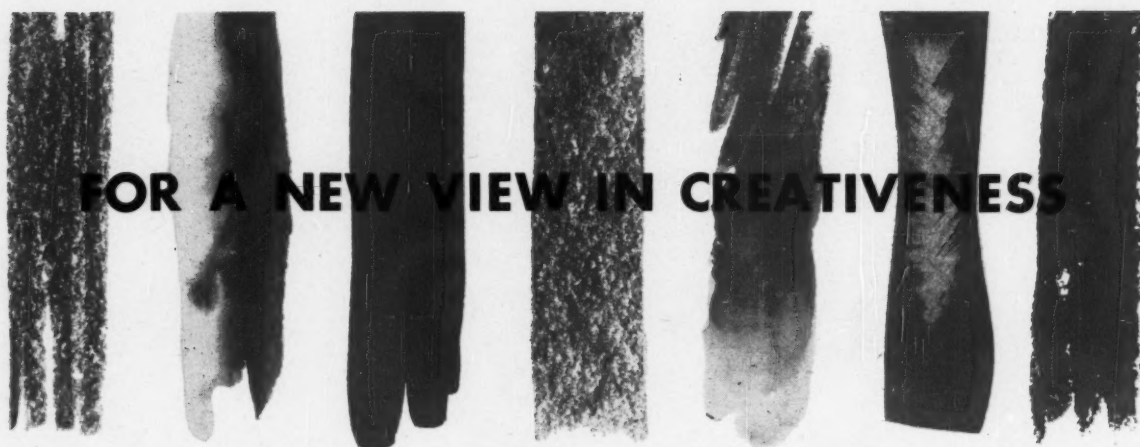
METROPOLITAN MUSEUM OF ART, N.Y.

Madame Charpentier and Her Children

by Jean-Pierre Auguste Renoir

In the picture "Madame Charpentier and Her Children", a definite emphasis is placed upon the little girls, one seated on the dog while the other sits close to her mother. Furnishings at the right result in a lively pattern which is pleasing as well as successful as a design arrangement. The pyramidal shape of the composition is one which Renoir liked to use. This gives emphasis to the head of Madame Charpentier, but the action of the children and their blue dresses help balance this interest on one side and the sweep of her skirt with the yellow rug and brown border aid this balance on the other.

Madame Charpentier, the wife of a noted French publisher, was the organizer of a group of brilliant writers, artists, and musicians, whose activities centered in Paris during the last quarter of the nineteenth century. Madame Charpentier invited Renoir, when a young unknown artist, to join the group, an event which had much to do with the painter's material success. ▲



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